



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

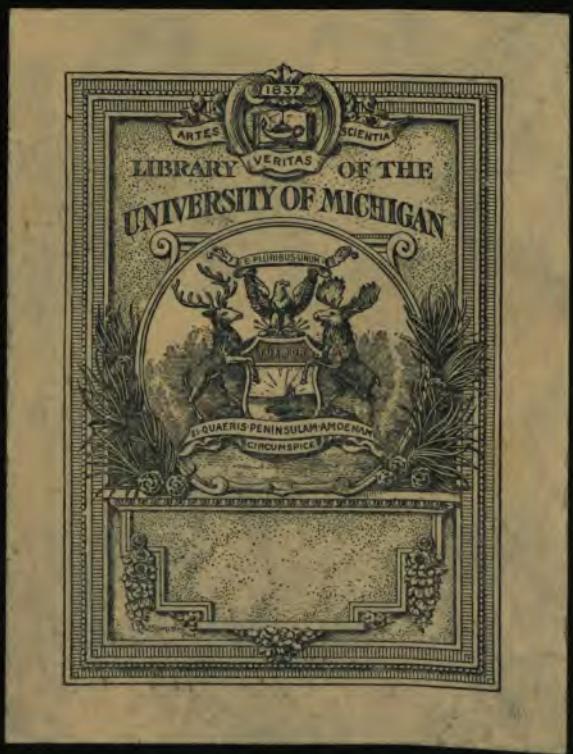
Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

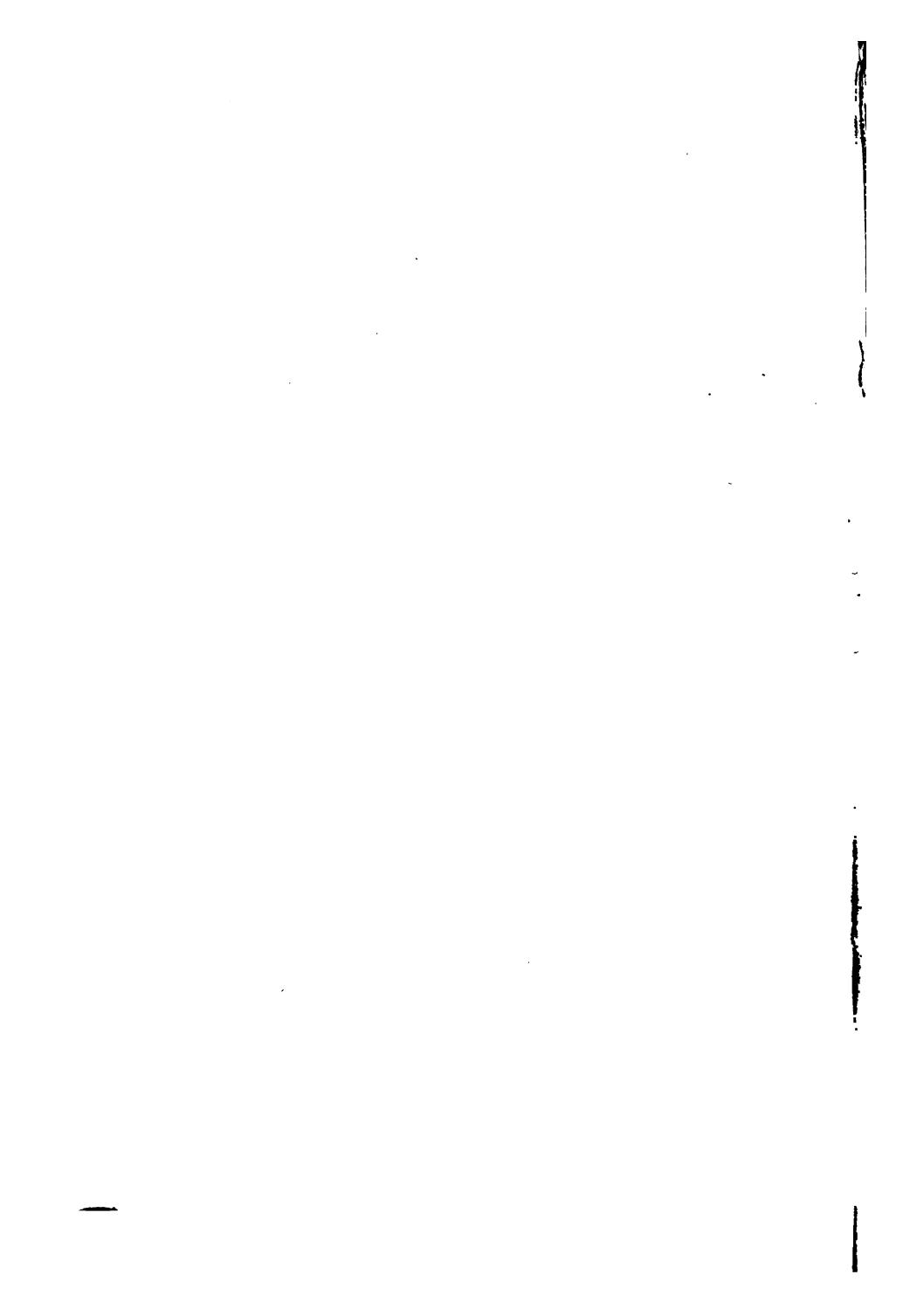
- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>







DA
447
G9
C97
1896

Memoir Library

NELL GWYN

MEMOIR LIBRARY.

Under this title it is intended to issue from time to time a series of Memoirs (taking the word in its widest sense) that will, it is hoped, be of universal interest. It will embrace the most celebrated works in this department of literature as well as a number of less-known books that are either of historical or literary importance, or sought after as presenting a picture of life at different epochs. They will be carefully printed, and furnished with Portraits on Copper, as far as possible in the mezzotint style. Crown 8vo, cloth extra, 5s.

The volumes already issued are—

Memoirs of Emma Lady Hamilton. With Anecdotes of her Friends and Contemporaries. Edited and Annotated by W. H. LONG. With three portraits of Lady Hamilton, after Romney.

Confessions of Jean Jacques Rousseau. With Portrait. 568 pp.

Autobiography of Edward, Lord Herbert of Cherbury. With Notes, and the Continuation of the Life by SIDNEY L. LEE, B.A. With four Portraits.

Memoirs of Charles Lamb. By SIR THOMAS NOON TALFOURD, D.C.L. Edited and Annotated by PERCY FITZGERALD, M.A. With four Portraits of Lamb.

Memoirs of Joseph Fouché Duke of Otranto, Minister of the General Police of France. With three Portraits.

Memoirs of Mrs. Siddons. Interspersed with Anecdotes of Authors and Actors. By JAMES BOADEN. With Portraits.

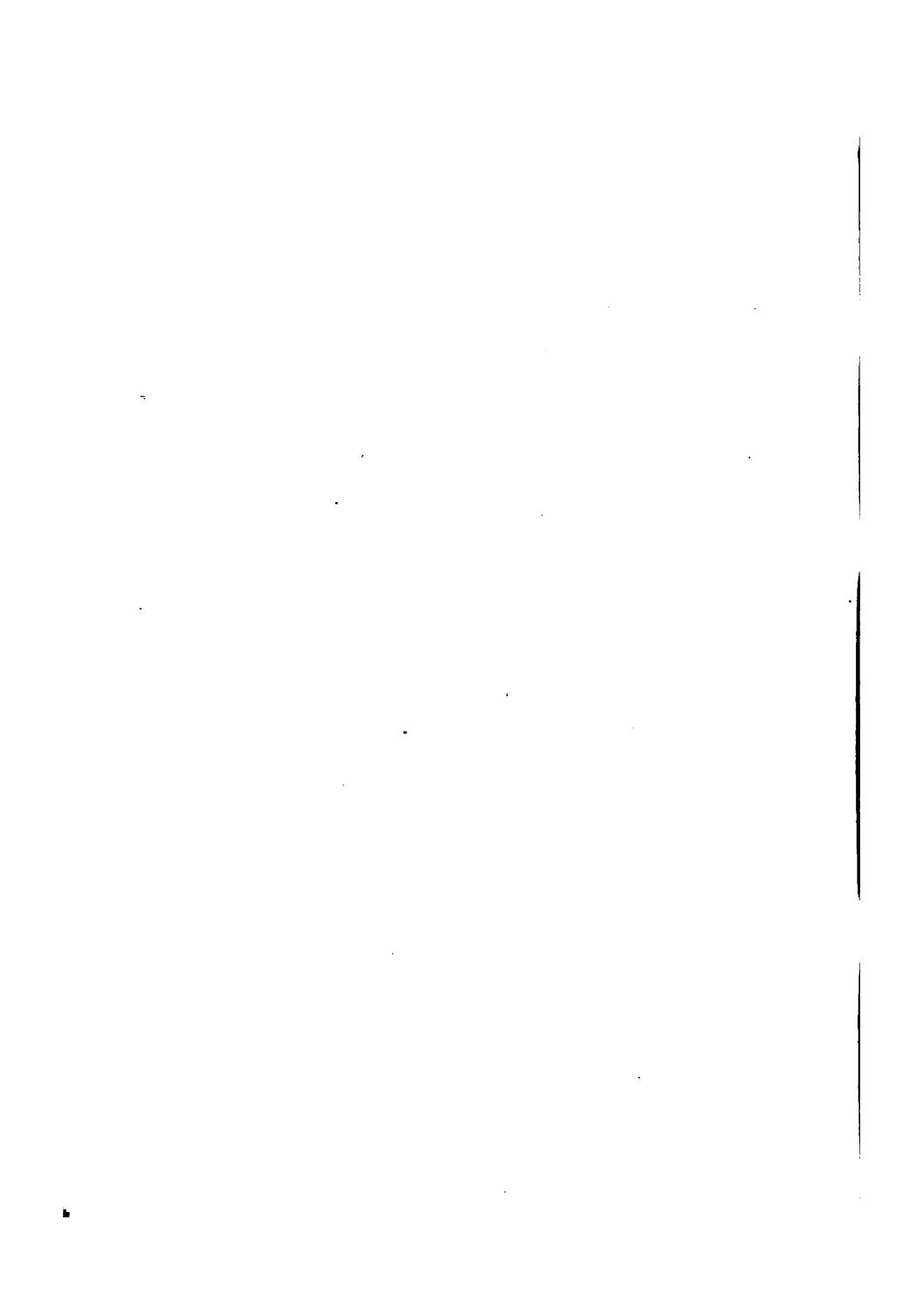
THE STORY OF
N E L L G W Y N

AND THE
SAYINGS OF CHARLES II.

RELATED AND COLLECTED BY
PETER CUNNINGHAM, F.S.A.
WITH THE AUTHOR'S LATEST CORRECTIONS
PORTRAITS AND ALL THE ORIGINAL ILLUSTRATIONS
EDITED, WITH INTRODUCTION, ADDITIONAL NOTES
AND A LIFE OF THE AUTHOR, BY
HENRY B. WHEATLEY
F.S.A.

GIBBINGS AND COMPANY, LTD.
18 BURY STREET, LONDON, W.C.

1896



J 2 - 4 - 05

9307

P R E F A C E

'THE STORY OF NELL GWYN' has long been out of print, and, in consequence, has taken rank as a very scarce book. It is a work of distinct value, and one that should not be out of reach of the student of this period of our history. There is, therefore, strong reason why it should be republished.

Since the time when Peter Cunningham wrote, many new facts connected with Nell Gwyn have come to light. Some of these are mentioned in the notes, but it has been thought well to gather together the most important of these facts in an Introduction to the book, where can be discussed some of the disputed points in Nell Gwyn's life.

Mrs. Peter Cunningham, the author's widow, has informed me that her husband always intended to publish a new edition, and she has kindly placed at my disposal the contents of his annotated copy. The present edition, therefore, contains the author's latest corrections.

131425

Such additional notes by the author as have been added have the letters 'P. C.' placed after them, but it has not been thought necessary to draw special attention to such verbal alterations as Mr. Cunningham may have made in the text. For the notes marked 'Ed.' I alone am responsible.

H. B. W.

October 1892.

CONTENTS

	PAGE
NOTES ON THE LIFE OF THE AUTHOR,	xi
INTRODUCTION,	xxi

CHAPTER I.

Nell's birth and birthplace—Horoscope of her nativity —Condition in life of her father—Her account of her early days—Becomes an orange-girl at the theatre— Effects of the Restoration—Revival of the stage—Two theatres allowed—Scenery and dresses—Principal actors and actresses—Duties and importance of the orange- girls,	I
---	---

CHAPTER II.

Pepys introduces us to Nelly—Character of Pepys—Nelly at the Duke's Theatre—Who was Duncan?—Nell's parts as Lady Wealthy, Enanthe, and Florimel—Charles Hart—Nell's lodgings in Drury Lane—Description of Drury Lane in the reign of Charles II.—The Maypole in the Strand—Nell and Lord Buckhurst—Position in society of actors and actresses—Character of Lord Buckhurst—Nelly at Epsom,	25
---	----

CHAPTER III.

PAGE
Epsom in the reign of Charles II.—England in 1667—Nelly resumes her engagement at the King's Theatre—Inferior in Tragedy to Comedy—Plays Mirida in 'All Mistaken'—Miss Davis of the Duke's Theatre—Her song, 'My lodging it is on the Cold Ground,' parodied by Nell—Influence of the Duke of Buckingham in controlling the predilections of the King—Charles II. at the Duke's Theatre—Nelly has leading parts in three of Dryden's new Plays—Buckhurst is made a Gentleman of the Bedchamber, promised a peerage, and sent on a sleeveless errand into France—Nell becomes the Mistress of the King—Plays Almahide in 'The Conquest of Granada'—The King more than ever enamoured—Parallel case of Perdita Robinson and George IV., 55

CHAPTER IV.

Personal Character of King Charles II., 83
--

CHAPTER V.

The Sayings of King Charles II., 107
--

CHAPTER VI.

Birth of the Duke of St. Albans—Arrival of Mademoiselle de Quérouaille—Death of the Duchess of Orleans—Nelly's house in Pall Mall—Countess of Castlemaine created Duchess of Cleveland—Sir John Birkenhead, Sir John Coventry, and the Actresses at the two Houses—Insolence of Dramatists and Actors—Evelyn overhears a conversation between Nelly and the King—The Protestant and Popish Mistresses—Story of the Service
--

CONTENTS.

ix

PAGE

of Plate—Printed Dialogues illustrative of the rivalry
of Nelly and the Duchess of Portsmouth—Madame de
Sevigne's account of it—Story of the Smock—Nelly in
mourning for the Cham of Tartary—Story of the two
Fowls—Portsmouth's opinion of Nelly—Concert at
Nell's house—The Queen and la Belle Stuart at a Fair
disguised as Country Girls—Births, Marriages, and
Creations—Nelly's disappointment—Her witty Remark
to the King—Her son created Earl of Burford, and
betrothed to the daughter and heiress of Vere, Earl of
Oxford, 128

CHAPTER VII.

Houses in which Nelly is said to have lived—Burford House,
Windsor, one of the few genuine—Her losses at basset—
Court paid to Nelly by the Duke of Monmouth, Lord
Cavendish, etc.—Death of her mother—Printed elegy
on her death—Nelly's household expenses—Bills for her
chair and bed—Death of Mrs. Roberts—Foundation of
Chelsea Hospital—Nelly connected with its origin—
Books dedicated to Nelly—Death of her second son—
The Earl of Burford created Duke of St. Albans—
Nelly's only letter—Ken and Nelly at Winchester—
Nelly at Avington—Death of the King—Was the King
poisoned?—Nelly to have been created Countess of
Greenwich if the King had lived, 158

CHAPTER VIII.

Nelly in real mourning, and outlawed for debt—Death of
Otway, tutor to her son—James II. pays her debts—
The King's kindness occasions a groundless rumour that
she has gone to mass—Her intimacy with Dr. Tenison,
then Vicar of St. Martin's-in-the-Fields, and Dr. Lower,
the celebrated physician—She sends for Tenison in her

x *CONTENTS.*

last illness—Her death and contrite end—Her will and last request to her son—Her funeral—Tenison preaches her funeral sermon—False account of the sermon cried by hawkers in the streets—The sermon used as an argument against Tenison's promotion to the See of Lincoln—Queen Mary's defence of him and of Nelly—Her son the Duke of St. Albans—Eleanor Gwyn and Harriet Mellon—Various portraits of Nelly—Further Anecdotes—Conclusion, 185

LIST OF PLATES

NELL GWYN.	From an engraving by Valck, after Lely.—
	<i>[Frontispiece.]</i>
„	From an engraving by Becket, after Verrhells, facing page I
„	From an engraving by P. V. B., after Lely, „ 76
NELL GWYN WITH CHILDREN.	From an engraving by Tompson, after Lely, „ 154

NOTES ON THE LIFE OF THE AUTHOR

Few literary men have been better equipped for the work of their lifetime than Peter Cunningham. Being a son (the third) of Allan Cunningham,¹ the poet, he grew up from his earliest years with a taste for literature. He was an admirable editor, who did not overload his author with long and unnecessary notes, but was able from a wide reading to illustrate difficult passages by reference to what contemporary authors had said. The chief work by which he will always

¹ Allan Cunningham's four sons were all more or less contributors to English literature. Mrs. Cunningham has kindly favoured me with the following particulars :—

1. Captain Joseph Cunningham, Bengal Engineers, author of *History of the Sikhs*, published by John Murray in 1852-3. Served in the first Afghan War and Sutlej Campaign, and died in India, a young officer, full of promise.

2. Major-General Sir Alexander Cunningham, K.C.I.E., C.S.I., R.E., late Director-General Indian Archaeological Survey. Author of *Ladak*, *The Bhilas Topes*, etc. He was present at the battles of Punniah and Chillianwallah, and was created Major for services at the siege of Mooltan.

3. Peter Cunningham.

4. Colonel Francis Cunningham, Madras Army, born 1820, died 1876. Many years on the literary staff of the *Saturday Review*. Edited Marlowe's Works, Massinger's Plays, and Ben Jonson's Works. Served in first Afghan War, and was one of the heroes of the defence of Jellalabad.

be known is the *Handbook of London*, in which the history of the great city was treated in a novel manner, and with great spirit and accuracy ; but the publication of this work forms by no means his only claim upon our regard. He wrote out of a full knowledge of his subject, and with great spirit and aplomb, qualities which are not always found as characteristics of the antiquary.

Peter Cunningham was born at Pimlico on April 7, 1816, when his father was foreman and manager to Sir Francis Chantrey, the great sculptor ; and from 1825 to 1831 he was a schoolboy at Christ's Hospital. These dates are obtained from an article in *The Builder* (October 26, 1867) on the Scotch in London (Scotland Yard), where he wrote : ‘ I do not remember when I was a Bluecoat boy—a period extending from 1825 to 1831—that there was a sample of a Scot to be found in the school. Had there been one, the boy, whether a red or black Douglas, would have found Christ's Hospital off Newgate Street a little too hot for his Caledonian “ bluid.” ’

Soon after Peter Cunningham left school he began his literary career by writing a life of Drummond of Hawthornden, which was prefixed to a selection from the poems of that famous Scotsman published in 1833. In the following year he was introduced as a clerk into the Audit Office through the influence of Sir Robert Peel. In the preface to his *Extracts from the Accounts of the Revels at Court in the Reign of*

Queen Elizabeth and King James I., published by the Shakespeare Society in 1842, he alludes to his entry into the Civil Service—

When by the kindness of the Rt. Hon. Sir Robert Peel I was appointed to a situation in the Audit Office, Somerset House, one of my first inquiries unconnected with my official duties was, what *old* papers there were in the place. To this there was a ready reply. I was told of Books of Enrolments and of Declared Accounts as far back as the reign of Henry VIII. ; but no one could tell me of their contents, for few could read them: while some had heard that we were in possession of the expenses of building Dover Castle and the Tower of London—

‘Ye towers of Julius, London’s lasting shame’—

signed it was said by no less ancient a personage than Julius Cæsar. Of course I did not confound with these very worthy gentlemen and clever in their way, though indifferent antiquaries, honest Sir Julius Cæsar, Under-Chancellor of the Exchequer in the reigns of Queen Elizabeth and King James, with the great historian of his own successes, the hero of Pharsalia.

Again, in an article on Edward Norgate in *The Builder*, Jan. 12, 1867, he wrote—

When a clerk under the Commissioners of Audit in Somerset House, many a Saturday afternoon hour (attendance closed) I have spent in the Archbishop of Canterbury’s Official Will Office in Heraldic and Prerogative Doctors’ Commons. Those were hard-paying separate shilling calendar searching in those days, and my dinner was often reduced in quantity by this longing for learning.

In 1835 he published a work on the *Songs of*

England and Scotland, which is often erroneously attributed to his father. In 1841 he printed for private circulation seventy-five copies of a small volume of 47 pages entitled *Poems upon Several Occasions, by Peter Cunningham, a Prentice in the Divine Art of Poesy.*

In 1842 he married Zenobia, second daughter of John Martin, the great painter, a lady who is happily still with us, and who has kindly allowed the editor to use the author's latest corrections in this new edition of his book.

In 1842 Cunningham had become treasurer to the Shakespeare Society, and in this same year he prepared for that Society a print of the *Accounts of the Revels at Court*. For this Society he also wrote a *Life of Inigo Jones*. In 1844 he prepared a new edition in one volume, royal octavo, of Campbell's *Specimens of the British Poets*.

In this same year he edited for the Percy Society a reprint of Rich's *Honestie of the Age*; and in 1847 he published an edition of his father's *Poems and Songs*, with an introduction, glossary, and notes.

About this time Cunningham compiled a useful *Handbook to Westminster Abbey*, which went through several editions. In 1849 he published the book by which his name will best be remembered, viz. the valuable *Handbook for London, Past and Present*. This was in two volumes, post octavo, and formed part of Mr. Murray's popular series of hand-

books. In 1850 a second edition, corrected and enlarged, was ready, but by means of printing in double columns and the use of a smaller type the work was compressed into a single volume. The wording of the title was changed to *Handbook of London*. Mr. Cunningham prepared for Mr. Murray a small volume on *Modern London* which has gone through several editions. By this time he had become a man of established literary repute, and when the first Lord Lytton's comedy of *Not so Bad as we Seem* was acted at Devonshire House in 1851, he was asked to assist in the production. The part of the hero—Lord Wilmot—was acted by Charles Dickens, and John Forster took the character of Mr. Hardman. Charles Knight was Jacob Tonson; and of the three frequenters of Will's Coffee-House the part of Lord Le Trimmer was taken by Cunningham, that of Sir Thomas Timid by Westland Marston, and that of Colonel Flint by R. H. Horne. It is interesting to read the *dramatis personæ* with its list of distinguished names—names of great men who have passed away; but it is still more interesting to find there the name of one of our greatest artists, and, moreover, one who is happily still with us. Mr. John Tenniel filled the part of Hodge, servant to Sir Geoffrey Thornside, a character which was taken by Mark Lemon, a former editor of *Punch*.

In 1852 Cunningham wrote a memoir of Turner the painter, which was published in Burnet's *Turner*,

and in this same year appeared the work on Nell Gwyn which is now reprinted. From 1854 to 1858 were busy years with Mr. Cunningham. In the former year he produced his handsome and useful edition of Goldsmith's Works, and also his annotated edition of Johnson's *Lives of the Poets*. In the preface to the first volume of the latter book the editor tells an anecdote of his father, who, when a stonemason in Edinburgh, bought a copy of Johnson's *Lives* for three shillings and elevenpence. Mr. Cunningham goes on to say—

From this acquisition (gained by the sweat of the brow, in later years honoured with a better binding) my father learned much, and I have learned something. The reader who delights in biography, and has any liking for the notes that follow will excuse this anecdote. To my father's cheap but highly-prized acquisition the public is mainly indebted for a good work (the *Lives of the British Painters, Sculptors, and Architects*), and in that edition I first read Johnson, and determined twenty years ago to become his editor.

In 1856 he commenced the publication of his second most important work, viz. the edition of Horace Walpole's Letters, which were then for the first time published in a chronological sequence. This work, which extended to nine volumes, was completed in 1858, and it is an interesting monument of Cunningham's industry and ability. His knowledge of the period and his sympathy with the pursuits of Walpole peculiarly fitted him for his task. In his

preface he sets forth the leading features of the edition thus :—

I. The publication for the first time of the entire Correspondence of Walpole (2665 Letters) in a chronological and uniform order.

II. The reprinting greatly within the compass of nine volumes the fourteen, far from uniform volumes, hitherto commonly known as the only edition of Walpole's Letters.

III. The publication for the first time of 117 Letters written by Horace Walpole ; many in his best mood, all illustrative of Walpole's period, while others reveal matter of moment connected with the man himself.

IV. The introduction for the first time into any collection of Walpole's Letters of 35 letters hitherto scattered over many printed books and papers.

In the midst of his work of editing Walpole he was called upon to collect and arrange a British Portrait Gallery at the Manchester Art Treasures Exhibition of 1857. This was one of the first attempts to do what has since been done on a large scale, and Cunningham was very successful in his undertaking. The work, however, was one which occupied much time, and he obtained six months' leave of absence from his official duties for the purpose of carrying it out. Although Cunningham had many friends, he must also have had enemies, for in the copy of his *Poems*, 1841, in the British Museum, which formerly belonged to George Daniel, there is preserved a scurrilous account of Cunningham taken from a forgotten paper named *The Idler* (1856). Although written in

a very unfriendly spirit, this paper shows the prominent position which its subject occupied in literary society, for it forms No. 3 of a series on ‘Eminent Modern Writers.’ Daniel has added a note in which he calls the paper a Fleet Ditch libel, and says, ‘It is here preserved as a mendacious literary curiosity.’ In 1859 Cunningham printed in the fourth volume of the Miscellanies of the Philobiblon Society eight Letters from Thomson, the poet, to Mallet, in the possession of the late Mr. John Murray. In the following year he added these letters to the Aldine Edition of Thomson’s poetical works, which he re-edited in 1860.

In 1854 he had become chief clerk at the Audit Office, but in 1860 he retired from the Civil Service, and after that date he did not publish anything of importance. He contributed to magazines, and was engaged in collecting materials for a *Biographia Britannica* and a *Dictionary of British Poets*. He also helped the Rt. Hon. J. Wilson Croker in his projected edition of Pope, an edition which was subsequently taken in hand by Mr. Elwin and completed by Mr. Courthope. Some articles which he contributed to *The Builder* in 1866-67 are full of curious facts gathered from various sources and set forth in a very entertaining manner.

During Cunningham’s active life he lived in London, at first in his father’s house, 27 Lower Belgrave Place. In 1849 he was living in Victoria Road, Kensington, and in 1858 he was at Chertsey. In an amusing

NOTES ON LIFE OF THE AUTHOR. xix

article in *The Builder* on 'London Revisited' (April 13, 1867) he refers to his living out of London thus :—

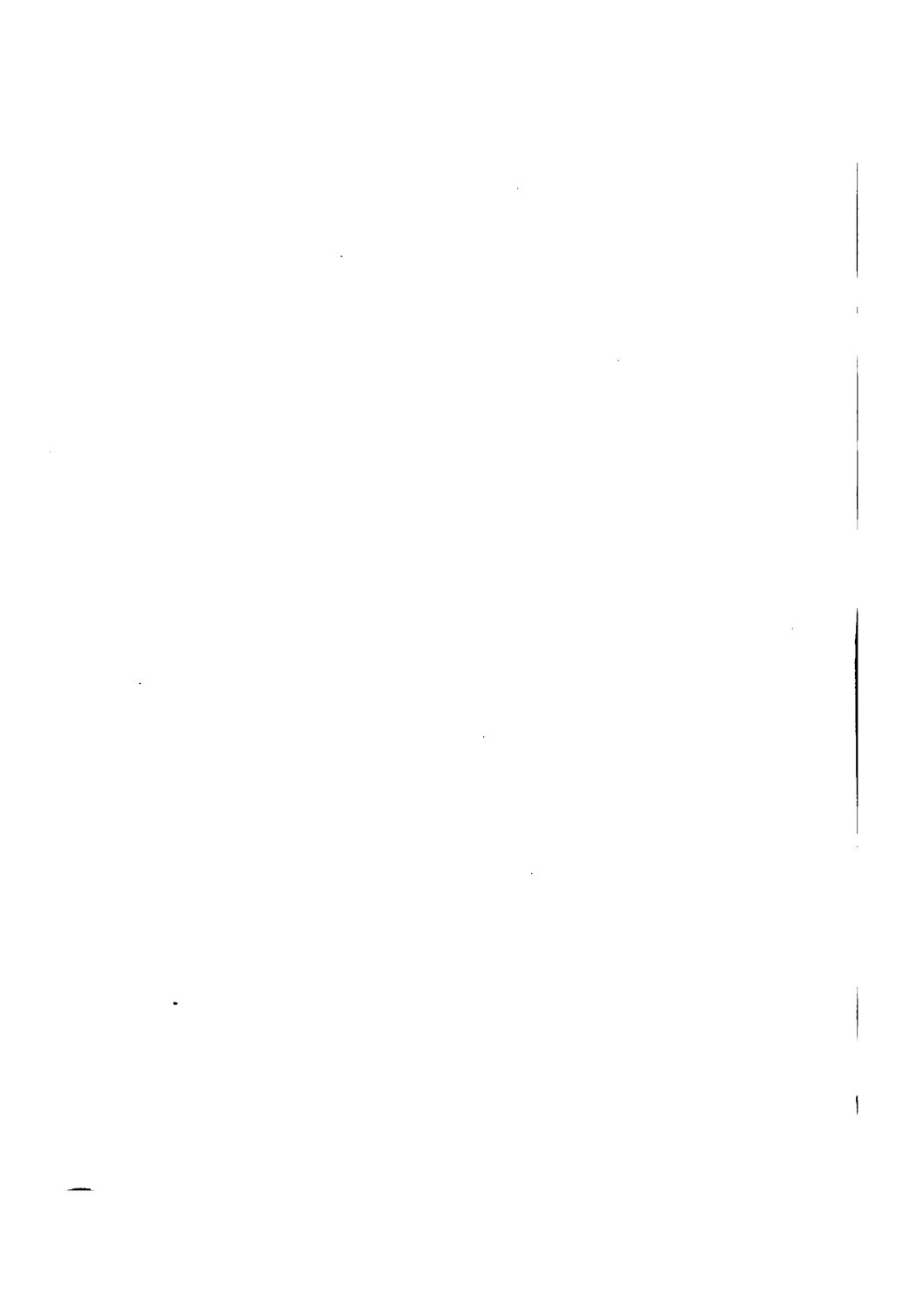
In a self-chosen exile from London of some six or seven years we of course had all but forgotten the capital of the world, and were about to turn to a *Gazetteer* or M'Culloch's *Geographical Dict.* for some account of 'London as it is,' when we bethought ourselves that we would see London again for ourselves. What, we asked, is there new to attract us ?

At this time the life of the learned editor and agreeable author was fast nearing a close, and on May 18, 1869, he drew his last breath at St. Albans.

I had not the privilege of personal acquaintance with Mr. Cunningham, but having gone over much of his work and prepared a new edition of his *Hand-book of London*, I feel to some extent as if I knew him, and that it is not presumption to say I am in a position to appreciate his work, which is excellent in itself, and is not likely to be superseded by the researches of others. The main characteristics of his editorial work are sympathy with his author and insight into that author's feelings. It is these characteristics that will cause his annotations to live as long as the writings he illustrated. Any writer might be proud to know that his name will go down to posterity honourably linked with those of Johnson, Goldsmith, and Horace Walpole.

H. B. W.

October 1892.



INTRODUCTION

And once Nell Gwynne, a frail young sprite,
Look'd kindly when I met her ;
I shook my head perhaps—but quite
Forgot to quite forget her.

Fred Locker [— Lampson]’s St. James’s Street
(*London Lyrics*).

We know that Nell Gwyn was born on the 2d February 1650-51, but the place of her birth and her parentage are more than doubtful. The preponderance of opinion may be said to be in favour of Hereford as the birthplace, although there is little or no evidence on the subject. The local feeling has not been so strong in London, and no one has urged the claims of the Coal Yard with any force, but the inhabitants of Hereford have been anxious to claim this famous woman as their own. The street in which the house popularly supposed to have been her birthplace was situated, ‘ Pipe Well Lane,’ has now been renamed in her honour Gwyn Street. Moreover, in 1883, the Bishop of Hereford gave his consent to the fixing of a memorial tablet to Nell Gwyn on the outer face of his garden wall. This is intended to mark the site of the house where the royal favourite is supposed to have been born.

Family.—As to Nell Gwyn's father opinion is even more divided than it is in respect to her birth-place. When she had become prosperous some subservient person found her a coat of arms, but there is no evidence that she was of gentle birth. ‘Captain Thomas Gwyn, of an ancient family in Wales,’ is a singularly shadowy personage, and from the sordid circumstances of Nell's early life it seems much more probable that her father was a man of low extraction. In a catchpenny *Life of Eleanor Gwinn*, published in 1752, she is said to have been the daughter of a tradesman in mean circumstances.

Of Nell's mother more is known. As Cunningham mentions, she lived for a time with her daughter in Pall Mall, but at the time of her death in 1679 she was living at the Neat Houses in Chelsea. Here she fell in the water and was drowned, and ill-natured persons say that she was drunk at the time. None so ill-natured as the so-called gentlemen, Rochester and Etherege, who were not ashamed to vent their spite against Nell Gwyn by inhuman remarks upon her poor mother. Lord Rochester in his libel, entitled

A Panegyrick on Nelly, wrote—

Nor was the mother's funeral less her care,
No cost, no velvet did the daughter spare :
Fine gilded 'Scutcheons did the Herse inrich,
To celebrate this Martyr of the Ditch ;
Burnt brandy did in flaming Brimmers flow,
Drank at her funeral, while her well-pleas'd shade
Rejoyc'd, even in the sober Fields below
At all the drunkenness her Death had made.

Sir George Etherege, in his *The Lady of Pleasure, a Satyr*, which begins

I sing the story of a scoundrel Lass,
Rais'd from a dunghill to a King's embrace,

refers to ‘the pious mother,’—

Maid, Punk, and Bawd, full sixty years and more,
Dy'd drunk with brandy in a common-shore.¹

Less highly placed verse-writers followed the lead of Rochester and Etherege. A black-bordered broadside was circulated, entitled, ‘An Elegy upon that never-to-be-forgotten Matron, *Old Maddam Gwinn*, who was unfortunately drown'd in her own Fish-pond on the 29th of July 1679.’ The lampoon begins, ‘Mourners, prepare, let doleful echoes sound,’ and ends with this

EPITAPH.

Here lies intomb'd, within this Marble Pile,
The wonder of her Sex, who for a while
Fate durst not venture on, but taking breath,
He has resign'd her to the Arms of Death.
Readers, lament ! for seldom shall you find
The weaker sex to bear so strong a mind.
Strengthen'd with all the virtues France or th' Rhine,
England or Spain could e're infuse from Wine.
But Bacchus unkind did tempt her to ingage
Where she expir'd, by subtle Neptune's rage.
Tho' fate was cruel, yet her Fame remains,
For drinking, none like her the world contains :
 To after-ages then a Statue raise,
 That so we may eternalize her Praise.

¹ *Roxburghe Ballads*, ed. J. W. Ebsworth, part 12, p. 524.

In *Satyr Unmuzzled* Nell Gwyn is called the ‘She-Buffoon,’ and her dead mother is cruelly attacked :—

To see the Daughter mourn for such a Beast,
Is like her life, which makes up but one Jest.¹

In the south aisle of the old church of St. Martin’s in the Fields was a monument to the memory of old Mrs. Gwin with this inscription,—‘Here lyes interred the body of Helena Gwynn, born in this parish, who departed this life ye 20th of July MDCLXXIX. in the lvi yeare of her age.’² When the church was rebuilt the monument disappeared. It may be incidentally noticed that the statement that old Mrs. Gwyn was born in the parish is to some extent a reason for supposing that the daughter was also born in London.

The only other near relation known to us was Rose Gwyn (sister of Nell), whose name is mentioned in a sedan chairman’s bill, and in the codicil to Nell’s will. She married Captain John Cassells, who died in 1675, leaving her penniless. Charles II. gave her a pension of £200 per annum, which she received till the accession of William and Mary. She married one Forster before 1687, and was living a widow in 1694. There was a Rose Gwynne who was convicted at the Old Bailey in 1663 but was allowed to go free.³ This could scarcely have been the same woman, as Nell Gwyn was too young at that time to possess

¹ *Roxburghe Ballads*, ed. J. W. Ebsworth, part 13, p. 33.

² C. Hopper, *Notes and Queries*, 2d Series, v. 9.

³ *Notes and Queries*, 2d Series, viii. 306.

influence to obtain the release of a sister. It is necessary to bear in mind in this connection that the name Gwin is by no means an uncommon one, and there are many instances of persons bearing it who were in no way related to Nell Gwyn. For example, Francis Gwynne, a man of good family, is mentioned in the entry of the expenses of Nell's funeral, but he was no connection of hers. He was Clerk of the Privy Council to Charles II. and James II., and continued in the service of the Crown till the death of Queen Anne. He died in 1734 (aged 91) at his seat, Ford Abbey in Devonshire.

Plays.—Nothing is known with certainty of Nell Gwyn's life before we find her established as an orange-girl at the theatre. She said herself that she was brought up in a brothel and served strong waters to gentlemen, but she appears to have obtained a standing on the stage at the early age of fourteen. Her first appearance was made at Drury Lane Theatre in 1665, when she undertook the important character of Cydaria, Montezuma's daughter, in Dryden's *Indian Emperor* (sequel to the *Indian Queen*). Pepys did not see this first appearance, but on August 22d, 1667, he expressed the opinion that Cydaria, being a great and serious part, was a very unsuitable one for Nell Gwyn. On another occasion (November 11, 1667) he was quite mad with her in this character. When, on December 8, 1666, Pepys

saw Nell as Lady Wealthy in the Hon. James Howard's play *The English Monsieur*, he was mightily pleased with her in a comedy character that thoroughly suited her. On January 23, 1666-67, he saw her as Celia in Beaumont and Fletcher's *Humorous Lieutenant*, but he was not so enthusiastic about the acting, though he thought the woman 'mighty pretty.' When on March 2, 1666-67, he saw her as Florimel in Dryden's *Secret Love, or the Maiden Queen*, he could scarcely find words to express his admiration of the perfection of her acting. The Epilogue, written by a person of honour, was spoken by Nell Gwyn, and her name is introduced into it :—

Our poet, something doubtful of his fate,
Made choice of me to be his advocate,
Relying on my knowledge in the laws ;
And I as boldly undertook the cause.
I left my client yonder in a rant,
Against the envious, and the ignorant,
Who are, he says, his only enemies ;
But he condemns their malice, and defies
The sharpest of his censurers to say,
Where there is one gross fault in all his play.
The language is so fitted for each part,
The plot according to the rules of art,
And twenty other things he bid me tell you ;
But I cried, E'en go do't yourself for Nelly !
Reason with judges, urged in the defence
Of those they would condemn, is insolence ;
I therefore waive the merits of his play,
And think it fit to plead this safer way,
If when too many in the purchase share,
Robbing's not worth the danger nor the care

The men of business must, in policy,
 Cherish a little harmless poetry,
 All wit would else grow up to knavery.
 Wit is a bird of music, or of prey ; }
 Mounting she strikes at all things in her way.
 But if this birdlime once but touch her wings
 On the next bush she sits her down and sings.
 I have but one word more ; tell me, I pray,
 What you will get by damning of our play ?
 A whipt fanatic, who does not recant,
 Is, by his brethren, called a suffering saint ;
 And by your hands should this poor poet die,
 Before he does renounce his poetry,
 His death must needs confirm the party more,
 Than all his scribbling life could do before :
 Where so much zeal does in a sect appear,
 'Tis to no purpose, faith, to be severe.
 But t'other day, I heard this rhyming fop
 Say,—Critics were the whips, and he the top ;
 For as a top spins more, the more you baste her,
 So, every lash you give, he writes the faster.

A new Prologue and Epilogue were written when in 1672 the male characters of the play were acted by women. The former for Mrs. Boutell and the latter for Mrs. Reeves.

In the roll of accounts of the Earl of Rochester, Gentleman of the Robes to Charles II., is the following entry under date 1667 : ‘ Making a purple cloth suit, embroidered, a flannell waistcoate, altering ii coates and ringraves [breeches] with other furniture for Mrs. Gwinn, xlvi vi/s.’¹ This looks as if Nell Gwinn acted at Court at this time, although the eyes of the king had not yet been caught by her charms.

¹ *Notes and Queries*, 2d Series, vii. 299.

In July 1667 she became the mistress of Lord Buckhurst, and went with him to keep merry house at Epsom. Pepys writes on the 13th of this month, ‘My Lord Buckhurst hath got Nell away from the King’s house and gives her £100 a year, so as she hath sent her parts to the house and will act no more.’ This arrangement was of very short duration, for we learn that in August she was back at the King’s house acting Cydaria in the *Indian Emperor* again, and Pepys writes on the 29th: ‘Sir W. Pen and I had a great deal of discourse with Moll, who tells us that Nell is already left by my Lord Buckhurst, and that he makes sport of her, and swears that she hath had all she could get of him.’ In September she acted Mirida in the Hon. James Howard’s *All Mistaken, or the Mad Couple*; and in October Flora in Richard Rhodes’s *Flora’s Vagaries*. Genest says that Nell Gwyn acted Alizia in Lord Orrery’s *Black Prince*; but although Pepys saw the play three times, he does not mention Nell in connection with it. We find in Downes’s *Roscius Anglicanus* that Alizia was acted by ‘Mrs. Gwin,’ so this was probably the other actress of the same name who was constantly confused with Nell. See p. 75, note.

In 1668 Nell Gwyn acted Bellario in Beaumont and Fletcher’s *Philaster*, and Jacinta in Dryden’s *An Evening’s Love, or the Mock Astrologer*.

According to Curnull, Charles II. was captivated with the lively actress when she spoke the comic

epilogue to Dryden's tragedy *Tyrannic Love, or the Royal Martyr* in the winter of 1668-69, but Pepys tells us that the connection began somewhat earlier, for on January 11, 1667-68, he writes, 'The King did send several times for Nelly, and she was with him.'

This epilogue formed an odd sequel to a tragedy, and appears to have been written for the sole purpose of making use of Nell Gwyn's comic powers after she had been condemned to act a serious character. The epilogue was 'spoken by Mrs. Ellen when she was to be carried off dead by the bearers.'

TO THE BEARER.

Hold ; are you mad? you damn'd confounded dog !
I am to rise, and speak the epilogue.

TO THE AUDIENCE.

I come, kind gentlemen, strange news to tell ye ;
I am the ghost of poor departed Nelly.
Sweet ladies, be not frighted ; I 'll be civil,
I 'm what I was, a little harmless devil.
For, after death, we spirits have just such natures
We had, for all the world, when human creatures ;
And, therefore I, that was an actress here,
Play all my tricks in hell, a goblin there.
Gallants, look to 't, you say there are no sprites ;
But I 'll come dance about your beds at nights.
And faith you 'll be in a sweet kind of taking,
When I surprise you between sleep and waking.
To tell you true, I walk, because I die,
Out of my calling, in a tragedy.
O poet, damn'd dull poet, who could prove
So senseless, to make Nelly die for love !

Nay, what's yet worse, to kill me in the prime
Of Easter Term, in tart and cheesecake time !
I'll fit the fop ; for I'll not one word say,
To excuse his godly out-of-fashion play ;
A play, which if you dare but twice sit out,
You'll all be slander'd, and be thought devout
But, farewell, gentlemen, make haste to me,
I'm sure e'er long to have your company.
As for my epitaph, when I am gone,
I'll trust no poet, but will write my own.
Here Nelly lies, who tho' she lived a slattern,
Yet died a Princess acting in Saint Catharine.

In the following year (1670) Nell Gwyn was called upon to perform another eccentricity. She was deputed to speak the Prologue to the first part of *Almanzor and Almahide, or the Conquest of Granada by the Spaniards*, and in ridicule of a piece of foolery at the Duke's Theatre she was provided with a broad-brimmed hat as big as a cart-wheel :—
'Spoken by Mrs. Ellen Gwyn, in a broad-brimmed hat and waist-belt.'

This jest was first of the other house's making,
And, five times tried, has never fail'd of taking ;
For 'twere a shame a poet should be kill'd
Under the shelter of so broad a shield.
This is that hat, whose very sight did win ye
To laugh and clap as though the devil were in ye.
As then, for Nokes, so now I hope you'll be
So dull, to laugh once more for love of me.
I'll write a play, says one, for I have got
A broad-brimm'd hat, and waist-belt, towards a plot.
Says the other, I have one more large than that,
Thus they out-write each other with a hat !
The brims still grew with every play they writ ;
And grew so large, they cover'd all the wit.

Hat was the play ; 'twas language, wit, and tale :
Like them that find meat, drink, and cloth in ale.
What dulness do these mongrel wits confess,
When all their hope is acting of a dress !
Thus, two the best comedians of the age
Must be worn out, with being blocks o' the stage ;
Like a young girl, who better things has known,
Beneath their poet's impotence they groan.
See now what charity it was to save,
They thought you liked, what only you forgave ;
And brought you more dull sense, dull sense much worse
Than brisk gay nonsense, and the heavier curse.
They bring old iron and glass upon the stage,
To barter with the Indians of our age.
Still they write on, and like great authors show,
But 'tis as rollers in wet gardens grow
Heavy with dirt, and gathering as they go.
May none, who have so little understood,
To like such trash, presume to praise what's good !
And may those drudges of the stage, whose fate
Is damn'd dull farce more dully to translate,
Fall under that excise the state thinks fit
To set on all French wares, whose worst is wit.
French farce, worn out at home, is sent abroad
And patch'd up here, is made our English mode.
Henceforth, let poets, ere allow'd to write,
Be search'd like duelists before they fight,
For wheel-broad hats, dull honour, all that chaff,
Which makes you mourn, and makes the vulgar laugh :
For these, in plays, are as unlawful arms,
As, in a combat, coats of mail, and charms.

Douglas Jerrold brought out his play, *Nell Gwynne, or the Prologue* in 1833, and the author stated that a chance perusal of Downes's history of the hat in his *Roscius Anglicanus* first suggested to him the idea of his drama. This story is not told by

Downes himself, but is found in Waldron's edition of the *Roscius Anglicanus*, 1789. It is as follows :—
‘At the Duke’s theatre, Nokes appeared in a hat larger than Pistol’s, which took the town wonderful, and supported a bad play by its fine effect. Dryden, piqued at this, caused a hat to be made the circumference of a timber coach wheel ; and as Nelly was low of stature, and what the French call *mignonne* or *piquante*, he made her speak under the umbrella of that hat, the brims thereof being spread out horizontally to their full extension. The whole theatre was in a convulsion of applause, nay, the very actors giggled, a circumstance none had observed before. Judge, therefore, what a condition the merriest Prince alive was in at such a conjuncture ! ’Twas beyond *odso* and *ods fish*, for he wanted little of being suffocated with laughter.’ Jerrold ended his play with some lines spoken by Nell, the first eight of which were taken from the above Prologue, and the rest, beginning

For Dryden’s syllables pray take my own,
were added by himself.

Jerrold’s characters are fairly true to life, but he does not allude to Nell’s connection with Charles Hart, although the latter was one of the *dramatis personæ*. Keeley played the character of Orange Moll, which the author alluded to as inimitably acted.

Nell Gwyn took the character of Panthea in the revival of Beaumont and Fletcher’s *A King and No King*.

Nell remained on the stage for a short time after she became mistress to the King, but there is little doubt but that she permanently retired in 1670.

In a ballad ‘on the burning of the Theatre Royal, Drury Lane, January 25, 1671-2,’ occurs this couplet :—

He cryes just judgment and wished when poor Bell
Rung out his last, ’t had been the stage’s kNell.

On a copy of the ballad in the British Museum Library there is a contemporary manuscript note to the effect that this was supposed to reflect upon Nell Gwyn, and although the verses were licensed, Sir Roger L’Estrange threatened to trouble the printer for making a great N.¹

Allusion has already been made to the fact that Nell was off with the old love (Lord Buckhurst) before she was on with the new love (Charles II.) but unfortunately the exact contrary is very generally believed. Cunningham, in a note to Johnson’s Life of Dorset (*Lives of the Poets*), writes: ‘One embassy was, as Dryden is said to have called it, “a sleeveless errand.” Charles II. had become enamoured of Nell Gwyn, with whom Lord Buckhurst was then living, and a short embassy was invented by the King to get rid of his rival.’

The late Mr. Dutton Cook, in an article in the *Gentleman’s Magazine* (May 1883), pointed out that Lord Buckhurst was ‘not the man to sell his mistress’;

¹ *Notes and Queries*, 2d Series, ix. 121.

but one does not feel inclined to stake much upon the honour of any of the courtiers of Charles II.'s reign, and Lord Buckhurst's good fame would have continued with this slur upon it if Pepys had not made the matter of chronology so clear in his diary.

Genest supposes that Nell Gwyn returned to the stage in 1677, in which year he gives her credit for having acted Angelica Bianca in Mrs. Behn's *Rover*, Astræa in *The Constant Nymph*, and Thalestris in Pordage's *Siege of Babylon*. In the following year he gives her the characters of Lady Squeamish in Otway's *Friendship in Fashion*, and Lady Knowell in Mrs. Behn's *Sir Patient Fancy*, and in 1682 Sunamire in Southerne's *Loyal Brother*, and Queen Elizabeth in Banks's *Unhappy Favourite*. This must surely be a mistake, caused by some confusion with the other actress who bore the same name of Gwyn. It is impossible to imagine the volatile Nell Gwyn creating the character of Queen Elizabeth. If there were no other reason for doubting this supposition of a return to the stage it would be found in the fact that in 1675 Nell was appointed a Lady of the Privy Chamber to the Queen.

Houses.—Nell Gwyn is associated with several houses in London and the country, houses in which we know that she lived, but tradition has added to the list several others about the claims of which one cannot but be very sceptical. Pepys has a pleasing picture

of the gay young actress in Drury Lane standing at her door and watching the milkmaids on May-day.

This house was situated at the south end of Drury Lane on the west side, and was nearly opposite Craven Buildings. It was long known as the Cock and Pye tavern, and had been so from the time of Henry VII. The house was pulled down in 1891, and has now been rebuilt.

Not long after Pepys saw Nell Gwyn at her door in Drury Lane she was living in Lincoln's Inn Fields. Here was born her eldest son Charles, who was created Earl of Burford in 1676 and Duke of St. Albans in 1684.

In 1670 she had removed to a house on the north side of Pall Mall. Pennant describes it as ‘the first good house on the left of the square as one entered from Pall Mall.’ It was pulled down in 1848, when the Army and Navy Club was built on the site of that and some other houses. Nell Gwyn’s looking-glass is now preserved in the visitors’ dining-room of the club. She did not occupy this house many months, for in 1671 we find her on the opposite side of the street, where she remained till her death in 1687. The house is numbered 79, and is now occupied by the Eagle Insurance Office. It was at one time in the possession of the celebrated physician, Dr. Heberden, who rebuilt it. Cowper sings of

Virtuous and faithful Heberden, whose skill
Attempts no task it cannot well fulfil.

Afterwards the house was occupied by the Society for the Propagation of the Gospel in Foreign Parts. The Directors of the Insurance Office purchased the freehold for £17,000, and built the present house. We are told that this is the only freehold on the south side of Pall Mall, and thus is corroborated the story of how Nell obtained the house free from the King. (See p. 132.)

The gardens of these houses in Pall Mall ran down to the garden of St. James's Palace, and we must bear in mind that in the well-known scene described by Evelyn the King was walking in his own garden, and not, as is usually supposed, in the mall of the public park.

'I walked with the King through St. James's Park to the *garden*, where I both saw and heard a very familiar discourse between Mrs. Nelly, as they call an impudent comedian, she looking out of her garden on a terrace at the top of the wall.' What this garden was is proved by the Act for erecting St. James's parish, 1685, 'and from thence [St. James's gate] to the said Pall Mall Street, comprehending all the houses, buildings, and yards backwards to the wall, which incloses that part of St. James's Park which has been lately made into a garden, extending to a house inhabited by Anthony Verrio, painter, lately in the occupation of Leonard Gile, gardener.' Queen Anne gave land to the great Duke of Marlborough for building his town mansion, and cut off a portion of

the royal garden to serve as garden to Marlborough House.

Nell Gwyn's second son James, Lord Beauclerc, was born at this house on the south side of Pall Mall on the 25th December 1671.

A house in Wardour Street, at the corner of Richmond Street, was associated with the name of Nell Gwyn, but there is no evidence that she ever lived there. The house was at one time No. 38 Princes Street, but when the name Princes Street was abolished and the whole length from Oxford Street to Coventry Street was called Wardour Street, it became No. 53 Wardour Street. By the deed of Covenant the Covenanter was bound to produce, among other documents, one described as follows:—

Letters Patent of King Charles the 2nd, dated 1st Decr., 28th Chas. 2nd, under the Great Seal to Chaffinch [*sic*] & Folkes, 5th and 6th April 1677. Indentures of lease and release between William Chaffinch & Martin Folkes of the first part, Henry, Earl of St. Albans of the second part, and Mrs. Ellen Gwynne, John Mollins & Thomas Grounds, gentlemen, of the third part.¹

At the famous eighteenth-century place of entertainment at Bagnigge Wells there used to be what purported to be a bust of Nell Gwyn in the Assembly Room, and tradition affirmed that at one time she lived at Bagnigge House, adjoining the Wells on the south, but this tradition is not corroborated by any

¹ *Notes and Queries*, 4th Series, iii. 479.

evidence, and as the bust is said to have represented a woman in Roman dress, it seems very unlikely that it ever was intended for Mrs. Eleanor Gwyn.

Another residence which has on very doubtful authority been associated with the King's mistress is Sandford House, at Sandy End, Chelsea.

Lauderdale House, Highgate, which is now included in Waterlow Park, is not only supposed to have been one of Nell's residences, but has been made the scene of the well-known anecdote connected with her eldest son's title. One day when the King was present she called her boy to her by the use of the term 'bastard.' When Charles expostulated she said she had no better name to call him by—whereat the King at once bestowed the title of Earl of Burford upon him. A variant of this story makes Nell threaten to throw her boy out of the window if the King did not at once confer a title upon him.

Edward Jerningham published anonymously in 1799 a comedy in three acts, entitled *The Peckham Frolic, or Nell Gwyn.* The scene is laid in Peckham, near Tunbridge Wells, where Charles II. is supposed to have frequently resided with some select companions, and Nell Gwyn was one of these. What authority there is for this supposition further than the playwright's imagination does not appear.

Nell is also said to have lived in a house at Mill Hill named Littleberries, but there is no evidence for this.¹

¹ *Notes and Queries*, 6th Series, iv. 48.

At Sunninghill, Berks, there is an avenue of limes near the church which goes by the name of Nell Gwyn's Avenue. It is said that this formerly led to a mansion called King's Wick, but whether or not the actress lived there is not affirmed. Another tradition is that a two-storied bow-windowed house nearly opposite Leyton Parsonage, Essex, was Nell's residence for many years.²

These seem to be all evidences of the popular delight in associating places with well-known characters, and it is pleasant to come upon one residence respecting which there can be no doubt. This is Burford House, Windsor, the site of which is now occupied by the Queen's Mews. The original grant of this house was to Ellen Gwyn for and during her life, and after her decease in trust for Charles, Earl of Burford, and the heirs male of his body; but this was altered to include his heirs female, as seen in the following memorandum :—

Charles II. to Charles, Earl of Dorset and Middlesex, Sir George Hewitt, Bart., and Sir Edward Villiers, Kt., and W. Chiffinch, Esq.—After reciting that by Deeds of 13th and 14th of Sept. 32 Car. II., Chiffinch conveyed to them (Dorset, Hewitt, and Villiers) Burford House with the gardens, &c., at New Windsor, Berks, in trust for Ellen Gwyn for life, remainder to the Earl of Burford, our natural son, in tail male, remainder to the King in fee ; the King orders the declaration of new trusts to let

¹ *Notes and Queries*, 5th Series, vi. 67.

² *Ibid.*, 6th Series, xi. 275.

in the heirs female of the Earls of Burford, with ultimate remainder to Ellen Gwyn in fee.¹

Verrio was employed by the King's order to paint the staircases of this house,² and Mons. Bodevine was paid £50 between 1675 and 1678 'for repairing of Madam Gwin's house.'³

Prince George of Denmark and the Princess Anne lived at Burford House in 1689 and 1690. In the Chamberlain of Windsor's accounts for 1689 is this entry :—

More for Madm. Gwynn's house in the possession of the Prince of Denmark, 15 years in arrear at 2s. per ann.

From a subsequent entry it appears that the Duke of St. Albans afterwards paid the arrears.

Letters.—Since Peter Cunningham wrote, several letters of Nell Gwyn's have been discovered. In the list of persons whose letters are preserved in the Ormonde Collection to A.D. 1688 is the name of Eleanor Gwin, as printed in the third Report of the Historical Manuscripts Commission.⁴ And letters in which Nell complains of the nonpayment of her pension have been referred to.

The following letter to Lawrence Hyde, second son of the great Earl of Clarendon, was formerly in

¹ Hist. MSS. Comm., 4th Report, part i. p. 303 a.

² Tighe and Davis, *Annals of Windsor*, ii. 327, 441.

³ Historical MSS. Comm., App. to 9th Report, p. 450 b.

⁴ *Ibid.*, p. 429.

the possession of the late Sir William Tite, and he sent a copy to the *Notes and Queries*, where it is printed.¹ Sir William Tite purchased the letter at Mr. Singer's sale, 3d August 1858, for £3, 12s. It had been previously printed in the *Camden Miscellany* (vol. v.), with notes in explanation of various points in the letter by John Bruce. The letter appears to have been written in August 1678, when Hyde was Envoy Extraordinary to The Hague. In the ninth Report of the Historical MSS. Commission there is a note of a letter of Ralph Montagu, afterwards Duke of Montagu, in which occurs this passage: 'I know for certain there is a great caball to bring in Mr. Hyde, and that Nelly and the Duke of Buckingham are in it.' In 1681 Hyde was created Viscount Hyde. In the following year he became Earl of Rochester.

The letter is as follows:—

Pray Deare Mr. Hide forgive me for not writeing to you before now, for the reasone is I have bin sick thre months, & sinse I recoverd I have had nothing to intertaine you withall, nor have nothing now worth writing, but that I can holde no longer to let you know I never have ben in any companie wethout drinking your health, for I love you with all my soule. The pel mel is now to me a dismal place since I have uterly lost Sr. Car Scrope never to be recoverd agane, for he tould me he could not live alwayes at this rate, and so begune to be a littel uncivil, which I could not sufer from an uglye *baux garscon*. Mrs. Knight's lady mother's dead, and she has put up a scut-

¹ *Notes and Queries*, 4th Series, vii. 2.

chin no beiger then my Lady Grin's scunchis. My lord Rochester is gone in the cuntrei. Mr. Savil has got a misfortune, but is upon recovery & is to mary an hairess, who I think wont wont [*sic*] have an ill time out if he holds up his thumb. My lord of Dorscit apiers worze in thre months, for he drinkes aile with Shadwell and Mr. Haris at the Duke's home all day long. My lord Burford remimbers his sarvis to you. My Lord Bauclaire is is [*sic*] goeing into france. We are agoeing to supe with the king at Whithall & my lady Harvie. The King remem bers his sarvis to you. Now lets talke of state affairs, for we never caried things so cunningly as now, for we don't know whether we shall have peace or war, but I am for war, and for no other reason but that you may come home. I have a thoussand merry conseets, but I can't make her write me, and therefore you must take the will for the deed. God bye. Your most loveing obedient faithfull and humbel sarvant,

E. G.

The substance of the notes of Mr. Bruce is as follows :—

Sir Carr Scrope was created a baronet 1667-68, and died unmarried 1680. He was one of the witty companions of Charles II., and author of various poetical effusions to be found in Dryden's *Miscellany*. Johnson notices him in his Life of Rochester.

Mrs. Knight was a singer of great ability and a rival to Nell Gwyn. The name of her lady mother has not been found.

Lady Greene was Katherine, daughter of Thomas Pegge, Esq., of Yeldersley, co. Derby, and wife of Sir Edward Greene, Bart., of Sampford, in Essex, who

died in Flanders 1676. She was one of the King's mistresses, and had two children by him—a son named Charles Fitz-Charles, and created Earl of Plymouth in 1675 (died 1680), and a daughter named Katherine. She probably died shortly before this letter was written.

Scunchis should probably be scuchins.

Nothing need be said of John Wilmot, Earl of Rochester, who died in 1680, and whose title was given to Hyde himself two years afterwards.

Henry Savile was subsequently Vice-Chamberlain. The projected marriage did not come off.

The Earl of Dorset was Lord Buckhurst when Nell Gwyn knew him best.

Thomas Shadwell owed to Lord Dorset his appointment to the poet-laureateship when Dryden was ejected from that office at the Revolution in 1688.

Harris, the actor, who set himself up as a rival to Betterton, and was an intimate friend of Samuel Pepys, has usually been supposed to be Joseph Harris, but Mr. Robert W. Lowe has lately, in his *Life of Thomas Betterton* (1891), proved him to be Henry Harris, whose name appears in Sir William Davenant's agreement, dated November 5, 1660.

Nell's elder son had been created Earl of Burford in December 1676.

James, Lord Beauclerk, her younger son, died at Paris in September 1680, not being quite nine years of age.

Lady Harvey was Elizabeth, sister of Ralph, third Lord Montagu of Boughton, afterwards Earl and Duke of Montagu, and wife of Sir Daniel Harvey. Her husband, as ranger of Richmond Park, gave shelter in his house to Lady Castlemaine during her quarrels with Charles II. Lady Castlemaine rewarded Lady Harvey by encouraging Mrs. Corey, the actress, known as Doll Common, to mimic her on the stage in the character of Sempronia. Lady Harvey ‘provided people to hiss her and fling oranges at her, and, that being unsuccessful, procured the Lord Chamberlain to imprison her. Lady Castlemaine ‘made the King to release her,’ and a great disturbance was created both in the theatre and at Court.

The next two letters are of later date, and are addressed to James II. after he had come to the throne. The Mr. Grahams who was the bearer of the King’s bounty was Colonel Richard Graham of James’s household. The allusion to what Charles II. meant to do for Nell would appear to refer to her creation as Countess of Greenwich, which is said to have been decided upon. The first letter appears to have been written at the time that a writ of outlawry was out against Nell Gwyn, and it was necessary for her to see even the King privately. These two letters are in the British Museum (Add. ms. 21,483 ff. 27, 28) and were purchased by the trustees in the year 1856. They originally formed part of the Melfort Collection of Papers. Both letters are

anonymous, and are written in a lady's hand, in a large free character. They were sent to the *Notes and Queries* by Sir Edward Maunde Thomson, K.C.B., D.C.L., now Principal Librarian, and are printed in that valuable periodical.¹

Had I sufered for my God as I have don for y^r brother and y^r, I shuld not have needed ether of y^r kindnes or justis to me. I beseech you not to doe anything to the settling of buisines till I speake wth you, and apoynt me by Mr. Grahams wher I may speake with you privatly. God make you as happy as y soule prayes you may be, y^r.

S^r, This world is not capable of giving me a greater joy and happynes then y^r Ma^{ties} favour, not as you are King and soe have it in y^r power to doe me good, having never loued y^r brother and y^r selfe upon that account, but as to y^r persons. Had hee lived, hee tould me before hee dyed, that the world shuld see by what hee did for me that hee had both love and value for me, and that hee did not doe for me as my mad Lady Woster. Hee was my frind and allowed me to tell him all my grifes, and did like a frind advise me and tould me who was my frind and who was not. S^r the honour y^r Ma^{tie} has don me by Mr. Grahams has given me great comfort, not by the present you sent me to releeve me out of the last extremety, but by the kind expressions hee made me from you of y^r kindnes to me, wth to me is above al things in this world, having, God knows, never loved y^r brother or y^r selfe interestedly. All you doe for me shall be yours, it being my resolution never to have any interest but y^r, and as long as I live to serve you, and when I dye to dye praying for y^r.

¹ *Notes and Queries*, 4th Series, vi. 431.

In Tom Brown's *Letters from the Dead to the Living* are printed one letter purporting to be written by Nell Gwyn to Peg Hughes, and another supposed to be Peg Hughes's answer to Nell Gwyn.

Annuity and Bounties.—In 1673 the King was heavily in debt by reason of the Exchequer being closed in the preceding year, and on the 28th Sept. Dr. Henry Stubbes wrote to the Earl of Kent that neither 'Madame Kerwell's (Quérouaille's), nor the Duchess of Cleveland's, nor Nell Gwynne's warrants would be accepted.'

In the 9th Report of the Historical MSS. Commission there is an entry of the Secret Service Account to 30th April 1675 :—

Feb. 4. Paid to Mrs. Helen Gwyn, £1000. March 25. Paid to the Duchess of Portsmouth, £2000, and to Mrs. Hellen Gwyn, £1000. More ordered to be paid to Mrs. Gwin, £500.

In the same Report is a reference to a grant of £16,000 to Nell.

These are entries of an earlier date than those given in the volume of 'Secret Service Moneys of Charles II. and James II.', printed by the Camden Society in 1851. A power of attorney from Nell Gwyn to Mr. James Fraizer, of Westminster, to receive her pension of £5000 per annum (dated June 1, 1680) was printed in 1868 by William Henry Hart, F.S.A.,

under the title of ‘A Memorial of Nell Gwynne, the actress, and Thomas Otway, the dramatist.’ Otway was one of the witnesses of the power of attorney.

In the 9th Report of the Historical MSS. Commission is a receipt of Eleanor Gwynne (dated 21st August 1684) for £500 in part payment of a quarter of yearly allowance for and towards the support of herself and Charles, Earl of Burford, now Duke of St. Albans. Andrew Marvell, writing in December 1674, says that £4000 a year was settled upon Nell’s children (Hist. MSS. Comm., 6th Report, part. i. p. 473 b).

The following entries are taken from the volume of the Camden Society *Secret Services of Charles II. and James II.* (1851):—

1685, September.—To Richard Graham, Esq., to be by him paid over to sev’al tradesmen, creditors of Mrs. Ellen Gwynne, in satisfac’tion of their debts, for which the said Ellen stood outlawed, £729, 2s. 3d.

1685, December.—To Ellinor Gwyn bounty £500. To the said Ellinor Gwynne more £500.

1687, October.—To Sir Stephen Fox, for so much by him paid to Sir Robert Clayton, in full of 3,774*l.*, 2s. 6d., for redeeming the mortgage of Bestwood Parke made to Sir John Musters, to settle the same upon Mrs. Ellen Gwynn for life, and after her death upon the Duke of St. Albans and his issue male, with the reversion in the crowne, 1,256, os. 2d.

1687-8, January.—To Roger Hewitt upon the like

sume that would have become due at Xmas to Mrs. Ellinor Gwynn dec'd on a penc'on of 1,500*l*. p. annum in the name of Francis Gwynne, Esq., to reimburse so much money paid by Sir Stephen Fox for the funeral of the said Mrs. Gwynn 37,500.—*Secret Services of Charles II. and James II.*, 1851 (Camden Society).

The first entry illustrates the letter to James II. printed on a previous page.

Evelyn entered in his diary on the 19th January 1685-86 that 'Dryden, the famous playwright, and his sons, and Mrs. Nelly (misse to ye late——) were said to go to masse,' and adds, 'Such proselytes were no greate losse to the church.' We know that he was quite correct as regards Dryden, but there was no truth in the report respecting Nell Gwyn.

The life of the actress and mistress of a king was a short one, and death came at the early age of thirty-four. In March she was struck with apoplexy, and as Luttrell recorded, 'her recovery is much doubted.'¹

It was not, however, until the 14th of the following November that she died. 'It was reported,' says Luttrell, that 'she hath left a considerable estate to her son, the Duke of St. Albans.'²

There is little to be said of Nell Gwyn's character. The public has made up its mind on this point. In spite of all drawbacks she holds a place in popular esteem, and the few facts which slowly accumulate

¹ *Brief Relation of State Affairs*, i. 397.

² *Ibid.*, i. 420.

around her name leave us no reason for attempting to disturb the favourable estimate. She was a child of nature, and her character is well exhibited in Granger's remark respecting her dress : 'She continued to hang on her cloaths with her usual negligence when she was the King's mistress, but whatever she did became her.'¹

The stories of her generosity are numerous. She is said to have paid the debt of a worthy clergyman whom she saw being hurried to prison by some bailiffs. She distributed money to the inmates of Whitecross Prison, a dole which had not ceased in 1850, when Mr. Hepworth Dixon wrote his work on London Prisons. Andrew Marvell introduced into his verse the story of her giving a Bible to Cromwell's tall porter, Daniel, when he was confined in Bedlam.

She never forgot a friend who was in misfortune, and among Sir Harry Verney's papers there is an account of her interceding with Charles II., when the Duke of Monmouth was in disgrace. This was in 1679 : 'Nell Gwin begg'd hard of his Majesty to see him, telling him he was grown pale, wan, lean, and long visaged, merely because he was in disfavour, but the King bid her be quiet, for he would not see him.' A little farther in the same letter we read : 'Sir Thomas Lee was on Saturday to visit Monmouth, but Nell Gwyn and Sir Stephen Fox being there before him, Sir Thomas could not see his Grace.'²

¹ Granger's *Biographical History of England*, iv. 188.

² Hist. MSS. Comm., 7th Report, part i. p. 478 a.

1 *THE STORY OF NELL GWYN.*

Some of the stories, however, have been found to be without foundation; for instance, no record of money left to the bell-ringers of St. Martin's-in-the-Fields has been traced, although the supposed fact has been very confidently repeated:—

On one of Nell's portraits is this inscription:—

The sculptor's part is done, the features bit
Of Madame Gwynn—no art can show her wit.

The biographer lies under the same difficulty. He can gather together the few facts that are related of her life, but although all the witnesses unite in affirming that this famous woman was very witty, they do not tell us much that will enable us to judge for ourselves in this matter.

Here is one of the stories told of her, but it is not very funny. The date is about 1675. Charles was complaining of want of money, when Nell answered that if he would take her advice she believed he would be well supplied. On the King asking which way, 'she told him his parliament being to sit he should treat them with a French ragoe, Scots collops, and a calf's head, at which his Majesty laughed and was well pleased.' The ragout was supposed to represent the Duchess of Portsmouth, the Scots collops Lord Lauderdale, and the calf's head Lord Sunderland, whose face was said to resemble a calf's.

¹ Hist. MSS. Comm., Appendix to 2d Report, p. 22 δ.

It is difficult to account for the popularity of certain historical characters, and we can only accept it as a fact that while large numbers of distinguished men and women are completely forgotten, the whole world knows Nell Gwyn.

Portraits.—This popularity has naturally given rise to a demand for her portrait, and as these increase it is sometimes necessary to exhibit caution in accepting as genuine all that bear her name. It is said that one portrait by Lely at Windsor, with a view of that place in the background, was really intended for Mary of Modena, queen of James II., and not for Nell Gwyn, to whom it was long attributed. Lord Monson told a very good story, bearing on this point, which is well worth quoting here.

He wrote to *Notes and Queries* :—

With respect to portraits of pretty Nell caution should be taken in ascertaining their authenticity, for it has been too much the custom of attributing to her the portrait of any beauty of that period. I will give you an instance. There is a picture at Burton Hall of a lovely girl with a *particularly innocent expression* of face, painted by Sir Peter Lely. It has always, within the recollection of the family, been called Nell Gwyn, and the belief was so strong that many years ago the Duke of St. Albans offered to purchase it. I discovered some time ago a copy of this picture at Waldershare, where it is called Lady Lewisham, who afterwards married Francis, Lord North, but the anachronism of both the style and dress proves

this an error. Since this I have become aware of two other duplicates, at Lees Court and at Rockingham Castle, and have now ascertained that it is a portrait of Lady Arabella Wentworth, daughter of the celebrated Earl of Strafford and sister of Ann, Lady Rockingham. The presence of the portraits in all these mansions is easily accounted for. The families of Lord Monson, Lord Sondes, and Mr. Watson are all lineally descended through the Rockinghams from Lord Strafford, and by an alliance with the same (Rockingham) family the Walder-share property came to the Guilfords. The loveliness of the original must have been the inducement for so many portraits having been taken of her.¹

The King's Mistresses.—The Court of Charles II. stands alone in history for the vulgarity of its surroundings, surpassing even that of the first two Georges. Walpole very justly remarks, in a letter to the Countess of Ossory (June 14, 1787), some wrote good comedies ‘because they lived in the best company; . . . Wycherly, Dryden, Mrs. Centlivre, etc., wrote as if they had only lived in the Rose Tavern; but then the Court lived in Drury Lane too, and Lady Dorchester and Nell Gwyn were equally good company.’ The immorality of the Court was so flagrant, and the characters of nearly all who frequented it were so bad, that it seems to be a waste of words to express indignation. Mr. Cunningham has shown that there was some good even in Charles himself, although his conduct to his queen would have dis-

¹ *Notes and Queries*, 2d Series, v. 137.

graced the most abandoned of men. With dogged perseverance he made Queen Katharine take the Countess of Castlemaine into her service immediately after his marriage, and actually, in 1675, he had the effrontery to make the illiterate actress a Lady of the Privy Chamber. Samuel Pegge records this fact in his *Curialia*,¹ where he says she was sworn in to that post in 1675, ‘as appears from the books in the Lord Chamberlain’s office.’

Andrew Marvell constantly alluded in his verses to Charles’s amours. In *Royal Resolutions* the King is made to say—

I’ll wholly abandon all publick affairs,
And pass all my time with buffoons and players,
And saunter to Nelly when I should be at prayers.²

The King had an eye for beauty, but otherwise his mistresses did not do any credit to his good taste. Lucy Walter, the companion of his wanderings, publicly disgraced herself and every one connected with her.

Until Mr. Steinman, the biographer of the ladies of Charles II.’s Court,³ undertook the investigation

¹ *Curialia*, i. (1791), 58.

² *Poems on Affairs of State*, i. (1703) p. 252.

³ *Althorp Memoirs*, or Biographical Notices of Lady Denham, the Countess of Shrewsbury, the Countess of Falmouth, Mrs. Jenyns, the Duchess of Tyrconnel, and Lucy Walter, six ladies whose portraits are to be found in the Picture Gallery of His Excellency Earl Spencer, K.G., K.P. By G. Steinman Steinman, Esq., F.S.A. Printed for Private Circulation, 1869.

of the particulars of this woman's life, we were singularly misinformed as to her parentage and the period of her death. What is the more singular, the mistakes rest upon contemporary and, it might have been presumed, good evidence. Francis Sandford, author of the *Genealogical History of the Kings of England*, 1707, says that Lucy Walter's father was Richard Walters of Haverfordwest, co. Pembroke; and Evelyn says that her parents were 'some very mean creatures of the name of Barlow.' Mr. Steinman shows that she was daughter of William Walter of Roch Castle, co. Pembroke, a man of good lineage. James II. affirmed that her death took place after the Restoration, but Colonel Chester found an administration entry in the register of the Prerogative Court which proves that she died in 1658.

In 1644 Roch Castle, which was garrisoned by Charles I., was taken and burnt by the Parliamentary forces. The family of the proprietor was separated, and in 1648 Lucy Walter is found in London, and here she made the acquaintance of Colonel Algernon Sydney. The latter turned her over to his brother, Colonel Robert Sydney. Not long after, Charles II. made her acquaintance at The Hague, and claimed as his son the child born on April 9, 1649 (afterwards the Duke of Monmouth), although Evelyn said the boy most resembled Robert Sydney, and James II. asserted that Sydney was Monmouth's father. When Charles was absent in Scotland in 1650, Lucy Walter

intrigued with Colonel Henry Bennet (afterwards Earl of Arlington). On his return to France from Scotland in 1651, Charles terminated his connection with this woman, but he was to have much trouble before he was finally rid of her. She was granted an annuity on condition that she returned to England, and about this time she seems to have adopted the name of Barlow. When she was arrested in 1656 the document granting her this annuity was found on her, and it was printed in the *Mercurius Politicus*, No. 318. It runs as follows :—

CHARLES R.—Wee do by these presents of our especial grace, give and grant unto Mrs. Lucy Barlow, an annuity or yearly pension of five thousand livres, to be paid to her or her assignes in the City of Antwerp or in such other convenient place as she shall desire, at four several payments by equal portions, the first payment to begin from the first of July 1654, and so to continue from three months to three months during her life ; with assurance to better the same, when it shall please God to restore us to our kingdoms : Given under our sign manual at our Court at Collogne this 21 day of January 1655, and in the sixth year of our Reign.

By His Majesties command,

EDWARD NICHOLAS.

Charles made several ineffectual attempts to get possession of his son, and at last he was successful. The friends of the Duke of Monmouth pretended that his father was married to Lucy Walter, but this ‘monstrous and ridiculous’ claim to legitimacy was

thoroughly baseless. Bishop Kennett records that William Erskine, who was cupbearer to the King, and afterwards Master of the Charterhouse, said positively that ‘the King had never any intention to marry her [Lucy Walter], and indeed she did not deserve it, being a very ill woman.’ Erskine was in a position to know, as he had care of her, and buried her in Paris. Thomas Ross, the boy’s tutor, put the idea into Monmouth’s head, but although he was turned off in consequence of this, the report continued to gain some kind of credence, until in June 1678 the King set the matter at rest by publishing a declaration which was entered in the Council-book and registered in Chancery. The words of Charles were, ‘that to avoid any dispute which might happen in time to come concerning the succession of the Crown, he did declare in the presence of Almighty God, that he never gave, nor made any contract of marriage, nor was married to Mrs. Barlow, *alias* Waters, the Duke of Monmouth’s mother, nor to any other woman whatsoever, but to his present wife, Queen Catherine, then living.’

Immediately on his restoration to the crown Charles commenced his connection with Mrs. Palmer (afterwards Countess of Castlemaine and Duchess of Cleveland), who was, if possible, a more worthless woman than Lucy Walter.

Bishop Burnet wrote of her: ‘She was a woman of great beauty, but most enormously vicious and

ravenously foolish but imperious ; very uneasy to the King, and always carrying on intrigues with other men, while yet she pretended she was jealous of him. His passion for her and her strange behaviour towards him did so disorder him, that often he was not master of himself, nor capable of business which in so critical a time required great application.'

There is ample evidence that this unflattering character is by no means overdrawn, and most things that are related of her make us turn away with loathing and disgust.

Barbara, only child of William Villiers, second Viscount Grandison, was born in 1640, and Mr. Steinman, in his *Memor of Barbara, Duchess of Cleveland* (1871), proves that when she was only sixteen or seventeen years of age she had become the mistress of Philip, Earl of Chesterfield. How beautiful she was, and how much she was admired by Samuel Pepys, we all know, but the incidents of her life are so repulsive that there is no satisfaction in relating them. The King had abundant reasons for reposing little faith in her fidelity.

When in 1670 the Countess of Castlemaine was created Duchess of Cleveland in her own right, the names of her first and third natural sons—Charles Palmer and George Palmer—were inserted in the patent, and George Palmer was described as her second son. This proves that at that time the King would not acknowledge the second son, Henry, but

subsequently he was induced to do so, and Charles, Henry, and George Palmer all took the name of Fitzroy. Charles was created Duke of Southampton, Henry, Duke of Grafton, and George Duke of Northumberland. In the words of the patent these honours were conferred upon the King's mistress 'in consideration of her noble descent, her father's death in the service of the Crown, and by reason of her own personal virtues.'

The Duchess of Cleveland having become a Roman Catholic, was in consequence of the passing of the Test Act in 1673 no longer able to continue as one of the Ladies of the Bedchamber to Queen Katherine. Not long after she was given up by Charles II., and about the year 1677, she withdrew for a time to France, but did not die until October 9, 1709.

In one of Lady Mary Wortley Montagu's letters to the Countess of Mar (April 1727) we come upon a curious union of the names of Cleveland and Nell Gwyn. The daughter-in-law of the Duchess of Cleveland fell in love with the grandson of the actress. Lady Mary writes:—

The man in England that gives the greatest pleasure and the greatest pain is a youth of royal blood, with all his grandmother's beauty, wit, and good qualities [Lord Sidney Beauclerk]. In short he is Nell Gwyn in person, with the sex altered, and occasions such fracas amongst the ladies of gallantry that it passes [description]. You'll

stare to hear of her Grace of Cleveland at the head of them. If I was poetical I would tell you—

• • • •
Her children banish'd aye forgot,
Lord Sidney is her care ;
And what is much a happier lot,
Has hopes to be her heir.

Lord Sidney Beauclerk was the fifth son of the Duke of St. Albans, and 25 years old at this date. Sir Charles Hanbury Williams calls him ‘the worthless Sidney.’ He was the father of Topham Beauclerk, the friend of Johnson.

Frances Theresa Stuart (or Stewart), daughter of William Stuart, third son of the first Lord Blantyre, was for a few years a prominent beauty at the Court of Charles II., whose head she turned ; but although her conduct was careless, there seems no reason to believe that she was the King’s mistress,—at all events, before her marriage in 1667 with Charles Stuart, sixth Duke of Lenox and third Duke of Richmond. After her marriage her conduct was not supposed to be free from reproach.

The beautiful Mrs. Myddelton, wife of Charles Myddelton of Plas Baddy or Morton Hall, in the township of Morton Below and parish of Ruabon, co. Denbigh, had the Chevalier de Grammont among her lovers, and report said that she was at one time a rival of Lady Castlemaine in the affections of the King.

One of the three daughters of Richard, Earl Ranelagh, was mistress of the King about 1680, and this is believed to have been Lady Elizabeth Jones, who in 1684 married John, eighteenth Earl of Kildare, and died April 10, 1757, aged ninety-three.¹

Of the numerous mistresses of the King three only were attached to him for any length of time. These were the Duchess of Cleveland, Nell Gwyn, and the Duchess of Portsmouth. Charles's last years were fully occupied by the constant bickerings between the two last-named, who were both mentioned by the King in his last illness, and commended to the care of his brother and successor.

These bickerings gave the balladmonger constant occupation, and several ballads relating to the two mistresses have been preserved in the collections. Among the Broadsides of the Society of Antiquaries is 'A Dialogue between the Dutchess of Portsmouth and Madam Gwin at Parting,' which is dated 1682. Nell taunts the Duchess with her intrigue with the grand Prieur de Vendôme, brother of Marshal Vendôme. The Duchess is supposed to have been sent away by the King, and she went to the Baths of Bourbonne for the good of her health. Mr. Ebsworth quotes the following lines from a ms. copy of *The Duchess of Portsmouth's Garland* in the Advocates' Library :—

¹ Steinman's *Memoir of Mrs. Myddelton* (1864), pp. 43, 73; Addenda (1880), p. 6.

When Portsmouth did from England fly, to follow her
 Vandome,
 Thus all along the gallery, the Monarch made his moan :
 ‘ O Chantillion, for charity, send me my Cleaveland home !
 Go nymph, so foolish and unkind, your wandering knight
 pursue,
 And leave a love-sick King behind, so faithful and so
 true ;
 You gods, when you made Love so blind, you shou’d
 have lam’d him too.’¹

Another ballad appeared in several forms and with
 several titles. In the Luttrell Collection is *The
 Duchess of Portsmouth’s Farewell*. Here

The Duchess holds a Dialogue,
 And talks with Madam Gwin,
 Yea doth relate the wretched state
 That now she liveth in.

Nell Gwin is made to say :—

But, madam, from hence you sent treasure away,
 With a fa la, etc.,
 And I suppose for a while you must stay ;
 With a fa la, etc.
 But what I myself have got by my game,
 I freely in England expended the same.
 But you have transported yours to your shame,
 With a fa la, fa la la.

In the Bagford Collection are ‘ A Pleasant Dia-
 logue between Two Wanton Ladies of Pleasure, or
 the Dutchess of Portsmouth’s Woful Farewell to her
 Former Felicity,’ and ‘ Portsmouth’s Lamentation, or
 a Dialogue between Two Amorous Ladies, E. G.
 and D. P.

¹ *Roxburghe Ballads*, part x. p. 286.

Among the *Poems on State Affairs* is one on ‘England’s Court Strumpets,’ which is unquotable as a whole. Cleveland is said to be fled and Nelly forgotten, while Mazarin is called old, and Portsmouth rotten, for no other reason apparently than to rhyme with forgotten. Near the end we are told :—

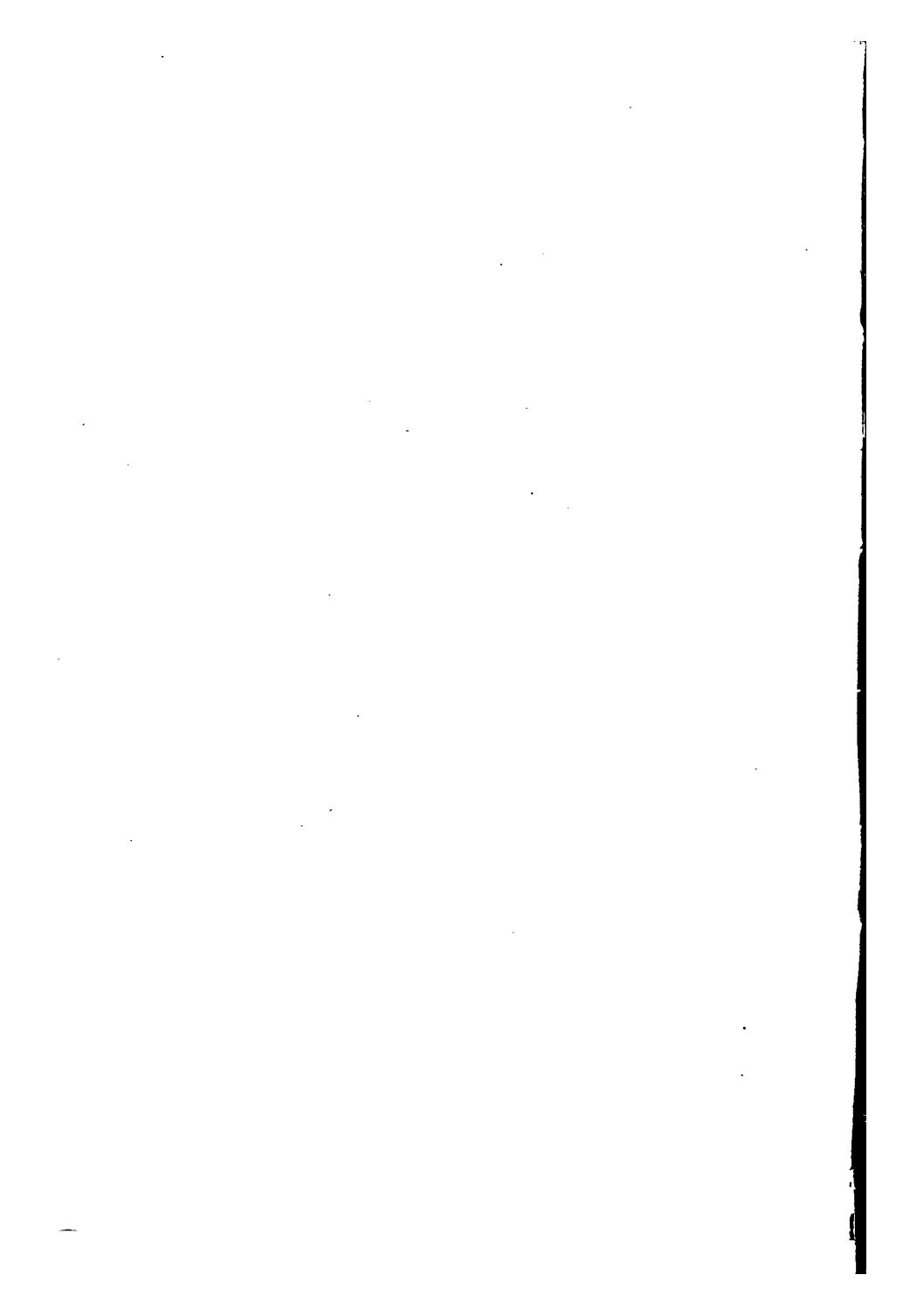
Since women at helm have ruined the realm
And statesmen have lost their anchors,
The Lords and Commons know what will come on us,
But the Kingdom must break like the Bankers.

It is impossible not to feel that the popular estimate of Nell Gwyn is a just one. Brought up under the most unfavourable circumstances, her native goodness of heart shone forth, and she alone of all the mistresses of Charles the Second did anything that it is possible for us to admire.

ADVERTISEMENT TO FIRST EDITION.

THE following story was originally published in *The Gentleman's Magazine* for the year 1851, and now appears as a separate publication for the first time: corrected throughout, and enlarged with such new matter as my own diligence, and the kindness of friends, have enabled me to bring together. It must be read as a serious truth, not as a fiction—as a biography, not as a romance. It has no other foundation than truth, and will be heard of hereafter only as it adheres to history.

PETER CUNNINGHAM.



THE
STORY OF NELL GWYN

CHAPTER I.

Introduction—Birth and birthplace—Horoscope of her nativity—Condition in life of her father—Her account of her early days—Becomes an orange-girl at the theatre—Effects of the Restoration—Revival of the stage—Two theatres allowed—Scenery and dresses—Principal actors and actresses—Duties and importance of the orange-girls.

DR. THOMAS TENISON, afterwards Archbishop of Canterbury, preached the funeral sermon of Nell Gwyn.¹ What so good a man did not think an unfit subject for a sermon, will not be thought, I trust, an unfit subject for a book: for the life that was spent remissly may yet convey a moral, like that of Jane Shore, which the wise and virtuous Sir Thomas More has

¹ The author of this book asked in *Notes and Queries* if a copy of this Funeral Sermon was known to exist either in print or in manuscript, but no reply was elicited. (See *Notes and Queries*, 1st Series, i. 28).—ED.

told so touchingly in his ‘History of King Richard III.’

The English people have always entertained a peculiar liking for Nell Gwyn. There is a sort of indulgence towards her not generally conceded to any other woman of her class. Thousands are attracted by her name, they know not why, and do not stay to inquire. It is the popular impression that, with all her failings, she had a generous as well as a tender heart; that when raised from poverty, she reserved her wealth for others rather than herself; and that the influence she possessed was often exercised for good objects, and never abused. Contrasted with others in a far superior rank in life, and tried by fewer temptations, there is much that marks and removes her from the common herd. The many have no sympathy, nor should they have any, for Barbara Palmer, Louise de Querouelle, or Erengard de Schulenberg; but for Nell Gwyn, ‘pretty witty Nell,’ there is a tolerant and kindly regard, which the following pages are designed to illustrate rather than extend.

The Coal Yard in Drury Lane,¹ a low alley,

¹ This place is now named Goldsmith Street.—ED.

the last on the east or City side of the lane, and still known by that name, was, it is said, the place of Nell Gwyn's birth. They show, however, in Pipe Lane, in the parish of St. John, in the city of Hereford, a small house of brick and timber, now little better than a hovel, in which, according to local tradition, she was born.¹ That the Coal Yard was the place of her birth was stated in print as early as 1721; and this was copied by Oldys, a curious inquirer into literary and dramatic matters, in the account of her life which he wrote for Curr.² The Hereford story too is of some standing; but there is little else, I am afraid, to support it.³ The capital of the cider country, however, does not want even Nell Gwyn to add to its theatrical reputation; in the same cathedral city which claims to be the birthplace of the best-known English actress, was born, seventy years later, David Garrick, the greatest and best-known actor we have yet had.⁴

¹ The house was pulled down in 1859, and the name of the place has been changed from Pipe Well Lane to Gwyn Street.—ED.

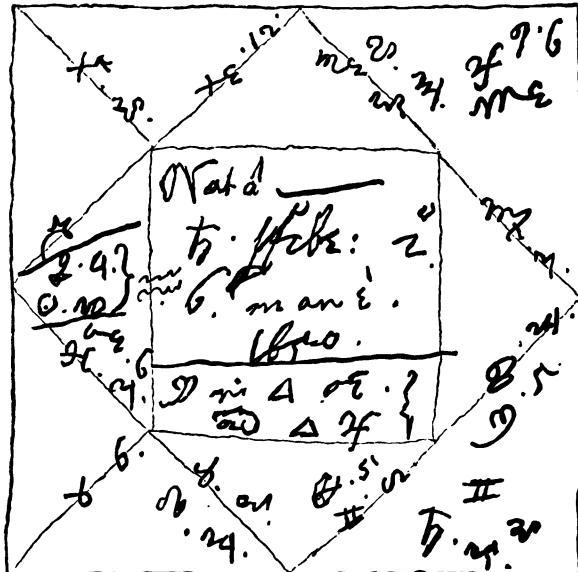
² Curr's *History of the English Stage*, 8vo, 1741, p. III.

³ There is little or no evidence either way, but the preponderance of opinion may now be said to be in favour of Hereford as the place of birth.—ED.

⁴ ‘When I went first to Oxford, Dr. John Ireland, an antiquary,

4 THE STORY OF NELL GWYN.

The horoscope of the nativity of Eleanor Gwyn, the work perhaps of Lilly, is still to be seen among Ashmole's papers in the Museum at Oxford. She was born, it states, on the 2d of February 1650[-1]. The horoscope, of



which I have had a facsimile made, shows what stars were supposed to be in the ascendant at assured me that Nelly was born in Oxford. He named the parish, but I have forgot it. It is certain that two of her son's titles—Headington and Burford—were taken from Oxfordshire localities.¹ —MS. note by the late Charles Kirkpatrick Sharpe, the antiquary and genealogist. Oddly enough, one of Nelly's grandsons died Bishop of Hereford.

the time; and such of my readers as do not disdain a study which engaged the attention and ruled not unfrequently the actions of vigorous-minded men like Lord Chancellor Shaftesbury and the poet Dryden, may find more meaning in the state of the heavenly bodies at her birth than I have as yet succeeded in detecting.

Of the early history of Nell, and of the rank in life of her parents, very little is known with certainty. Her father, it is said, was Captain Thomas Gwyn, of an ancient family in Wales.¹ The name certainly is of Welsh extraction, and the descent may be admitted without adopting the captaincy; for by other hitherto received accounts her father was a fruiterer in Covent Garden.² She speaks in her will of her 'kinsman Cholmley,' and the satires of the time have pilloried a cousin, raised by her influence to an

¹ MS. note by Van Bossen, made in 1688, and quoted at length in a subsequent page (chapter vii.).

² A correspondent of the *Notes and Queries* mentions that 'David Gwyn' is a name affixed to a petition of parishioners of St. Martin's-in-the-Fields, undated, but read 24th January 1653, and suggests that this may have been Nell's father, but the suggestion by itself is not of much value, as the name Gwyn was by no means uncommon at this time. (See *Notes and Queries*, 2d Series, xi. 173.) A tradition that Nell Gwyn's real name was Margaret Symcott is mentioned in Doran's *Their Majesties Servants* (ed. Lowe, i. 91).—ED.

ensigncy from the menial office of one of the black guard employed in carrying coals at Court. Her mother, who lived to see her daughter a favourite of the King, and the mother by him of at least two children, was accidentally drowned in a pond near the Neat Houses at Chelsea. Her Christian name was Eleanor, but her maiden name is unknown.

Whatever the station in life to which her pedigree might have entitled her, her bringing up, by her own account, was humble enough. ‘Mrs Pierce tells me,’ says Pepys, ‘that the two Marshalls at the King’s House are Stephen Marshall’s, the great Presbyterian’s daughters ; and that Nelly and Beck Marshall falling out the other day, the latter called the other my Lord Buckhurst’s mistress. Nell answered her, “ I was but one man’s mistress, though I was brought up in a brothel to fill strong water¹ to the gentlemen ; and you are a mistress to three or four, though a Presbyter’s praying daughter.”’ This, for a girl of any virtue or beauty, was indeed a bad bringing-up.²

¹ Among Mr. Akerman’s *Tradesmen’s Tokens current in London, 1648 to 1672*, is that of ‘a strong water man.’

² Colonel Chester has proved conclusively that the story first started by Pepys that the actresses, Ann and Rebecca Marshall,

The Coal Yard, infamous in later years as one of the residences of Jonathan Wild, was the next turning in the same street to the still more notorious and fashionably inhabited Lewknor Lane,¹ where young creatures were inveigled to infamy, and sent dressed as orange-girls to sell fruit and attract attention in the adjoining theatres.

That this was Nelly's next calling we have the testimony of the Duchess of Portsmouth and the authority of a poem of the time, attributed to Lord Rochester :

But first the basket her fair arm did suit,
Laden with pippins and Hesperian fruit ;
This first step raised, to the wondering pit she sold
The lovely fruit smiling with streaks of gold.

Nell was now an orange-girl, holding her

were daughters of Stephen Marshall, the eminent preacher, is untrue. Marshall died 19th November 1655, and his will was proved 11th February 1655-56. At the date of his will his wife was dead and five of his daughters were already married, three of them at least to clergymen, and had several children. His remaining daughter Susan was unmarried, but more than twenty-one years of age, as she proved her father's will. (See *Westminster Abbey Registers*, 1876, p. 149).—ED.

¹ Lewknor's Lane, on the east side of Drury Lane, opposite Short's Gardens, is now re-named Macklin Street. It was here that Jonathan Wild lived, and Jack Sheppard was taken after his second escape from Newgate. Sir Lewis Lewknor, after whom the lane was named, was an inhabitant of Drury Lane in the reign of James I.—ED.

basket of fruit covered with vine-leaves in the pit of the King's Theatre, and taking her stand with her fellow fruit-women in the front row of the pit, with her back to the stage.¹ The cry of the fruit-women, which Shadwell has preserved, ‘Oranges! will you have any oranges?’² must have come clear and invitingly from the lips of Nell Gwyn.

She was ten years of age at the restoration of King Charles II., in 1660.³ She was old enough, therefore, to have noticed the extraordinary change which the return of royalty effected in the manners, customs, feelings, and even conversation of the bulk of the people. The strict observance of the Sabbath was no longer rigidly enforced. Sir Charles Sedley and the Duke of Buckingham rode in their coaches on a Sunday, and the barber and the shoebblack shaved beards and cleaned boots on the same day, without the overseers of the poor of the parish inflicting fines on them for such (as they were then thought) unseemly breaches of the Sabbath. Maypoles were once

¹ T. Shadwell's *Works*, iii. 173.

² Davies's *Dramatic Miscellanies*, iii. 464.

³ This should be nine years, as she was born in 1651.—ED.

more erected on spots endeared by old associations, and the people again danced their old dances around them. The Cavalier restored the royal insignia on his fireplace to its old position ; the King's Head, the Duke's Head, and the Crown were once more favourite signs by which taverns were distinguished ; drinking of healths and deep potations, with all their Low-Country honours and observances, were again in vogue. Oughtred, the mathematician, died of joy, and Urquhart, the translator of Rabelais, of laughter, at hearing of the enthusiasm of the English to 'welcome home old Rowley.'¹ The King's health—

Here's a health unto his Majesty, with a fa, la, la,²

¹ 'Welcome home, old Rowley,' is the name of the well-known Scottish tune called 'Haud awa' frae me, Donald.' See Johnson's *Scots Musical Museum*, iv. 318.

² In *Catch that catch can; or, The Musical Companion, containing Catches and Rounds for three and four voices, etc.*, 1667, 4to, is this health—

'Here's a health unto his Majesty, with a fa, la, la,
Conversion to his enemies, with a fa, la, la.
And he that will not pledge his health,
I wish him neither wit nor wealth,
Nor yet a rope to hang himself.'

With a fa, la, la, la,
With a fa, la,' etc.

The music appears to have been the composition of 'Mr. Jeremiah Savile.' Shadwell refers to the song, *Works*, ii. 268 ; iii. 52.—P. C.

was made a pretext for the worst excesses, and irreligion and indecency were thought to secure conversation against a suspicion of disloyalty and fanaticism. Even the common people took to gay-coloured dresses as before ; and a freedom of spirits, rendered familiar by early recollection, and only half subdued by Presbyterian persecution, was confirmed by a licence of tongue which the young men about court had acquired while in exile with their sovereign.

Not the least striking effect of the Restoration of the King was the revival of the English theatres. They had been closed and the players silenced for three-and-twenty years, and in that space a new generation had arisen, to whom the entertainments of the stage were known but by name. The theatres were now reopened, and with every advantage which stage properties, new and improved scenery, and the costliest dresses, could lend to help them forward. But there were other advantages equally new, and of still greater importance, but for which the name of Eleanor Gwyn would in all likelihood never have reached us.

From the earliest epoch of the stage in England till the theatres were silenced at the

outbreak of the Civil War, female characters had invariably been played by men, and during the same brilliant period of our dramatic history there is but one instance of a sovereign witnessing a performance at a public theatre. Henrietta Maria, though so great a favourer of theatrical exhibitions, was present once, and once only, at the theatre in the Blackfriars. The plays of Shakespeare and Ben Jonson,

Which so did take Eliza and our James,
were invariably seen by those sovereigns, as
afterwards by Charles I., in the halls, banqueting-
houses, and cockpits attached to their palaces.
With the Restoratio

When Love was all an easy Monarch's care,
Seldom at council, never in a war,
came women on the stage, and the King and
Queen, the Dukes of York and Buckingham,
the chief courtiers, and the maids-of-honour,
were among the constant frequenters of the
public theatres.

Great interest was used at the Restoration
for the erection of new theatres in London,
but the King, acting it is thought on the
advice of Clarendon, who wished to stem at all
points the flood of idle gaiety and dissipation,

would not allow of more than two—the King's Theatre, under the control of Thomas Killigrew, and the Duke's Theatre (so called in compliment to his brother, the Duke of York), under the direction of Sir William Davenant. Better men for the purpose could not have been chosen. Killigrew was one of the Grooms of the Bedchamber to the King, a well-known wit at court and a dramatist himself ; and Davenant, who filled the office of Poet Laureate in the household of the King, as he had done before to his father, King Charles I., had been a successful writer for the stage, while Ben Jonson and Massinger were still alive. The royal brothers patronised both houses with equal earnestness, and the patentees vied with each other in catering successfully for the public amusement.

The King's Theatre, or 'The Theatre,' as it was commonly called, stood in Drury Lane, on the site of the present building, and was the first theatre, as the present is the fourth, erected on the site.¹ It was small, with few preten-

¹ Killigrew's Company commenced acting at a house in Vere Street, Clare Market, previously Gibbons's Tennis Court, on November 8, 1660 : they opened Drury Lane Theatre on May 7, 1663 (not April 8 as stated in the text on the authority of

sions to architectural beauty, and was first opened on the 8th of April 1663, when Nell was a girl of thirteen. The chief entrance was in Little Russell Street, not as now in Brydges Street. The stage was lighted with wax candles, on brass censers or cressets. The pit lay open to the weather for the sake of light, but was subsequently covered in with a glazed cupola, which, however, only imperfectly protected the audience, so that in stormy weather the house was thrown into disorder, and the people in the pit were fain to rise.

The Duke's Theatre, commonly called 'The Opera,' from the nature of its performances, stood at the back of what is now the Royal College of Surgeons, in Portugal Row, on the south side of Lincoln's Inn Fields.¹ It was originally a tennis-court, and, like its rival, was run up hurriedly to meet the wants of the age. The interior arrangements and accommodation were much the same as at Killigrew's house.

The company at the King's Theatre in-

Downes). The theatre was burned in 1672 and at once rebuilt. Reopened March 26, 1674.—ED.

¹ Davenant's Company commenced acting in Salisbury Court, on November 15, 1660, and removed to Portugal Row, Lincoln's Inn Fields, in June 1661.—ED.

cluded among the actors, at the first opening of the house, Theophilus Bird, Charles Hart, Michael Mohun, John Lacy, Nicholas Burt, William Cartwright, William Wintershall, Walter Clun, Robert Shatterell, and Edward Kynaston ; and Mrs. Corey, Mrs. Ann Marshall, Mrs. Rebecca Marshall, Mrs. Eastland, Mrs. Weaver, Mrs. Uphill, Mrs. Knep, and Mrs. Hughes¹ were among the female performers. Joe Haines, the low comedian, and Cardell Goodman, the lover of the Duchess of Cleveland, were subsequent accessions to the troop ; and so also were Mrs. Boutell and ‘Mrs. Ellen Gwyn.’

Bird belonged to the former race of actors, and did not long survive the Restoration. Hart and Clun had been bred up as boys at the Blackfriars to act women’s parts. Hart, who had served as a captain in the King’s army, rose to the summit of his profession, but Clun was unfortunately killed while his reputation was still on the increase. Mohun had played at the Cockpit before the Civil Wars, and had

¹ Mrs. Hughes (Prince Rupert’s mistress) was said to be the Desdemona ‘regarding whom Jordan’s prologue was written, and, therefore, the first woman who acted on the English stage after the Restoration.’ (See Lowe’s *Thomas Betterton*, 1891, p. 81.)—ED.

served as a captain under the King, and afterwards in the same capacity in Flanders, where he received the pay of a major ; he was famous in Iago and Cassius. Lacy, a native of Yorkshire, was the Irish Johnstone and Tyrone Power of his time. Burt, who had been a boy first under Shank¹ at the Blackfriars, and then under Beeston at the Cockpit, was famous before the Civil Wars for the part of Clariana in Shirley's play of 'Love's Cruelty,' and after the Restoration equally famous as Othello. Cartwright and Wintershall had belonged to the private house in Salisbury Court. Cartwright won great renown in Falstaff, and as one of the two kings of Brentford in the farce of the 'Rehearsal.' Wintershall played Master Slender, for which Dennis the critic commends him highly, and was celebrated for his Cokes in Ben Jonson's 'Bartholomew Fair.' Shatterell had been quartermaster in Sir Robert Dallison's regiment of horse,—the same in which Hart had been a lieutenant and Burt a cornet. Kynaston acquired especial favour in female parts, for which, indeed, he continued

¹ John Shanke was one of the actors on the list printed in the first folio of Shakespeare (1623).—ED.

celebrated long after the introduction of women on the stage. Such were the actors at the King's House when Nell Gwyn joined the company.

Mrs. Corey (the name Miss had then an improper meaning, and the women though single were called Mistresses)¹ played Abigail, in the 'Scornful Lady' of Beaumont and Fletcher; Sempronia, in Jonson's 'Catiline'; and was the original Widow Blackacre in Wycherly's 'Plain Dealer';—Pepys calls her Doll Common. The two Marshalls, Ann and Rebecca (to whom I have already had occasion to refer), were the younger daughters of the well-known Stephen Marshall, the Presbyterian divine, who preached the sermon at the funeral of John Pym.² Mrs. Uphill was first the mistress and then the wife of Sir Robert Howard, the poet. Mrs. Knep was the wife of a Smithfield horsedealer, and the mistress of Pepys.³ Mrs. Hughes, better

¹ The first unmarried actress who had Miss before her name on a playbill was Miss Cross, the original Miss Hoyden in Vanbrugh's *Relapse*.

² See *ante* (p. 6) for note on this blunder respecting the two Marshalls.—ED.

³ Mrs. Knipp is frequently mentioned in Pepys's *Diary*, but it gives a false impression to style her the diarist's 'mistress.'—ED.

known as Peg, was the mistress of Prince Rupert, by whom she had a daughter ; and Mrs. Boutell was famous for playing Statira to Mrs. Barry's Roxana, in Lee's impressive tragedy of 'Alexander the Great.' Such were the actresses when Nell came among them.

Among the actors at the Duke's were Thomas Betterton, the rival of Burbage and Garrick in the well-earned greatness of his reputation, and the last survivor of the old school of actors ; Joseph Harris,¹ the friend of Pepys, originally a seal-cutter, and famous for acting Romeo, Wolsey, and Sir Andrew Ague-cheek ; William Smith, a barrister of Gray's Inn, celebrated as Zanga in Lord Orrery's 'Mustapha' ; Samuel Sandford, called by King Charles II. the best representative of a villain in the world, and praised both by Langbaine and Steele for his excellence in his art ; James Nokes, originally a toyman in Cornhill, famous for playing Sir Nicholas Cully in Etherege's 'Love in a Tub,' for his bawling fops, and for his 'good company' ; Cave Underhill, clever

¹ Later researches on the history of the stage have made it almost certain that the celebrated actor who was Pepys's particular friend was Henry Harris, and not Joseph Harris. See R. W. Lowe's *Thomas Betterton*, 1891, p. 72.—ED.

as Cutter in Cowley's comedy, and as the grave-digger in 'Hamlet,' called by Steele 'honest Cave Underhill'; and Matthew Medbourne, a useful actor in parts not requiring any great excellence. The women were, Elizabeth Davenport,¹ the first Roxolana in the 'Siege of Rhodes,' snatched from the stage to become the mistress of the twentieth and last Earl of Oxford of the noble family of Vere; Mary Saunderson, famous as Queen Katherine and Juliet, afterwards the wife of the great Betterton; Mary or Moll Davis, excellent in singing and dancing,—afterwards the mistress of Charles II.; Mrs. Long, the mistress of the Duke of Richmond² celebrated for the elegance of her appearance in men's clothes; Mrs. Norris, the mother of Jubilee Dicky;³ Mrs. Holden, daughter of a bookseller to whom Betterton had been bound apprentice; and Mrs. Jennings and Mrs. Johnson, both taken from the stage by

¹ This actress is usually styled Mrs. Davenport, and it is not certain that she was one of the sisters named respectively Elizabeth and Frances.—ED.

² MS. note by Isaac Reed, in his copy of Downes's *Roscius Anglicanus*.

³ Henry Norris, who gained the name of Jubilee Dicky from his acting that character in Farquhar's *Constant Couple; or, A Trip to the Jubilee*.—ED.

gallants of the town,—the former but little known as an actress, the latter celebrated as a dancer and for her Carolina in Shadwell's comedy of 'Epsom Wells.'

Such were the performers at the Duke's House. Anthony Leigh and Mrs. Barry, both brought out at the same theatre, were accessions after Davenant's death, and, as I see reason to believe, after Nell Gwyn had ceased to be connected with the stage.

The dresses at both houses were magnificent and costly, but little or no attention was paid to costume. The King, the Queen, the Duke, and several of the richer nobility, gave their coronation suits to the actors, and on extraordinary occasions a play was equipped at the expense of the King. Old court dresses were contributed by the gentry, and birthday suits continued to be presented as late as the reign of George II. The scenery at the Duke's House was superior to the King's, for Davenant, who introduced the opera among us, introduced us at the same time to local and expensive scenery. Battles were no longer represented

With four or five most vile and ragged foils,

or coronations by a crown taken from a deal table by a single attendant.

The old stock plays were divided by the two companies. Killigrew had ‘Othello,’ ‘Julius Cæsar,’ ‘Henry the Fourth,’ ‘The Merry Wives of Windsor,’ ‘A Midsummer-Night’s Dream’; four of Ben Jonson’ plays—‘The Alchemist,’ ‘The Fox,’ ‘The Silent Woman,’ and ‘Catiline’; and the best of Beaumont and Fletcher’s—‘A King and no King,’ ‘The Humorous Lieutenant,’ ‘Rule a Wife and have a Wife,’ ‘The Maid’s Tragedy,’ ‘Rollo,’ ‘The Elder Brother,’ ‘Philaster,’ and ‘The Scornful Lady’; with Massinger’s ‘Virgin Martyr’ and Shirley’s ‘Traitor.’ Davenant played ‘Hamlet,’ ‘Lear,’ ‘Macbeth,’ ‘Romeo and Juliet,’ ‘Henry the Eighth,’ ‘Twelfth Night,’ and ‘The Tempest’; Webster’s ‘Duchess of Malfi’ and ‘Mad Lover’; Middleton’s ‘Young Changeling’; Fletcher’s ‘Loyal Subject’ and ‘Mad Lover’; and Massinger’s ‘Bondman.’

The new plays at the King’s House were contributed by Sir Robert Howard, Sir Charles Sedley, Major Porter, Killigrew himself, Dryden, and Nat Lee; at the Duke’s House by Davenant, Cowley, Etherege, Lord Orrery,

ARRANGEMENTS AT THE THEATRES. 21

and others. The new tragedies were principally in rhyme. At the first performance of a new comedy ladies seldom attended, or, if at all, in masks—such was the studied indecency of the art of that period.

The wits of Charles found easier ways to fame,
Nor wished for Jonson's art or Shakespeare's flame ;
Themselves they studied—as they felt they writ—
Intrigue was plot, obscenity was wit.

The performances commenced at three.¹ It was usual, therefore, to dine beforehand, and when the play was over to adjourn to the Mulberry Garden, to Vauxhall, or some other place of public entertainment—

Thither run,
Some to undo, and some to be undone.

The prices of admission were, boxes four shillings, pit two-and-sixpence, middle gallery eighteenpence, upper gallery one shilling. The ladies in the pit wore vizards or masks.² The middle gallery was long the favourite resort of Mr. and Mrs. Pepys.

¹ Plays began at one in Shakespeare's time, at three in Dryden's, at four in Congreve's. In 1696 the hour was four. [Plays began at three in 1610 (*Histriomastix*) and in 1635 (Thomas Cranley's *Amanda*). Mr. R. W. Lowe quotes from the prologue to Dryden's *Wild Gallant* in support of half-past three (*Thomas Betterton*, p. 15).—ED.]

² Masks, long the mark of a courtesan, were 'disallowed' in theatres as early as the accession of the House of Hanover. (See Steele's *Town Talk*, No. 5, dated 13th January 1715-16.)—P. C.

The upper gallery, as at present, was attended by the poorest and the noisiest. Servants in livery were admitted as soon as the fifth act commenced.

With the orange-girls (who stood, as we have seen, in the pit, with their back to the stage) the beaux about town were accustomed to break their jests;¹ and that the language employed was not of the most delicate description, we may gather from the dialogue of Dorimant, in Etherege's comedy of 'Sir Fopling Flutter.'

The mistress or superior of the girls was familiarly known as Orange Moll, and filled the same sort of office in the theatre that the mother of the maids occupied at court among the maids-of-honour. Both Sir William Penn and Pepys would occasionally have 'a great deal of discourse' with Orange Moll; and Mrs. Knep, the actress, when in want of Pepys, sent Moll to the Clerk of the Acts with the welcome message. To higgle about the price of the fruit was thought beneath the character of a gentleman. 'The next step,' says the 'Young Gallant's Academy,' 'is to give a turn to the

¹ Prologue to Lord Rochester's *Valentinian*; T. Shadwell's *Works*, i. 199.

China orange wench, and give her her own rate for her oranges (for 'tis below a gentleman to stand haggling like a citizen's wife), and then to present the fairest to the next vizard mask.'¹ Pepys, when challenged in the pit for the price of twelve oranges which the orange-woman said he owed her, but which he says was wholly untrue, was not content with denying the debt, 'but for quiet bought four shillings'-worth of oranges from her at sixpence apiece.'² This was a high price, but the Clerk of the Acts was true to the direction in the 'Gallant's Academy.'

¹ *The Young Gallant's Academy, or Directions how he should behave in all places and company.* By Sam. Overcome, 1674.

² Pepys, 11th May 1668. That sixpence was the price of an orange at this time, and even later, see Pepys, 26th March 1668.—P. C.

'Half-crown my play, sixpence my orange cost.'

Prologue to Mrs. Behn's *Young King*, 1698.

'Nor furiously laid orange-wench a-board

For asking what in fruit and love you'd scored.'

Butler, *A Panegyric on Sir John Denham*.

'When trading grows scant, they join all their forces together, and make up one grand show and admit the cutpurse and ballad-singer to trade under them, as orange-women do at a playhouse.'

Butler, *Character of a Jugler*.

'*Mr. Vain*.—I can't imagine how I first came to be of this humour, unless 'twere hearing the orange-wenches talk of ladies and their gallants. So I began to think I had no way of being in the fashion, but bragging of mistresses.'

Hon. James Howard, *The English Monsieur*, p. 4, 4to, 1674.

'*Mrs. Crafty*.—This life of mine can last no longer than my beauty; and though 'tis pleasant now, I want nothing whilst I am

Mr. Welbred's mistress,—yet, if his mind should change, I might e'en sell oranges for my living, and he not buy one of me to relieve me.' Hon. James Howard, *The English Monsieur*, p. 10.

'She outdoes a playhouse orange-woman for the politick management of a bawdy intrigue.'

Tunbridge Wells, a Comedy, 4to, 1678.

'In former times, a play of humour, or with a good plot, could certainly please; but now a poet must find out a third way, and adapt his scenes and story to the genius of the critic, if he'd have it pass; he'll have nothing to do with your dull Spanish plot, for whilst he's rallying with the orange-wench, the business of the act gets quite out of his head, and then 'tis "Damme, what stuff's this?" he sees neither head nor tail to't.'

D'Ursey, Preface to *The Banditti*, 4to, 1686.

'The noble peer may to the play repair,
Court the pert damsel with her China-ware—
Nay, marry her—if he please—no one will care.'

D'Urfey, Prologue to *A Fool's Preferment*, 4to, 1688.

'The orange-miss that here cajoles the Duke
May sell her rotten ware without rebuke.'

D'Urfey, Prologue to *Don Quixote*, Part 1., 4to, 1694.

'Frouzy (*a campaigning Bawd*).—

If this is the playhouse, give me but thy billet,
And the orange-wench shall deliver it immediately to her.'

Dennis, *A Plot and no Plot*, 4to, 1697.—P.C.

CHAPTER II.

Pepys introduces us to Nelly—Character of Pepys—Nelly at the Duke's Theatre—Who was Duncan?—Nell's parts as Lady Wealthy, Enanthe, and Florimel—Charles Hart—Nell's lodgings in Drury Lane—Description of Drury Lane in the reign of Charles II.—The Maypole in the Strand—Nell and Lord Buckhurst—Position in society of Actors and Actresses—Character of Lord Buckhurst—Nelly at Epsom.

OUR earliest introduction to Nell Gwyn we owe to Pepys. This precise and lively diarist (who makes us live in his own circle of amusements by the truth and quaintness of his descriptions) was a constant playgoer. To see and to be seen, when the work of his office was over, were the leading objects of his thoughts. Few novelties escaped him, for he never allowed his love of money to interfere with the gratification of his wishes. His situation, as Clerk of the Acts, in the Navy Office, while the Duke of York was Lord High Admiral, gave him a taste for the entertainments which his master enjoyed. He loved to be found wherever the King and his brother were. He was fond of music, could prick down

a few notes for himself, and when his portrait was painted by Hales, was drawn holding in his hand the music which he had composed for a favourite passage in the ‘Siege of Rhodes.’¹ He was known to many of the players, and often asked them to dinner,—now and then not much to the satisfaction, as he tells us, of his wife.

¹ This hitherto unengraved portrait was bought by me at the sale, in 1848, of the pictures, etc., of the family of Pepys Cockerell. It was called by the auctioneer ‘portrait of a Musician,’ but is unquestionably the picture referred to by Pepys in the following passages of his Diary :—

‘1666, March 17. With my wife out to Hales’s, where I am still infinitely pleased with my wife’s picture. I paid him £14 for the picture, and £1, 5s. for the frame. . . . This day I began to sit, and he will make me, I think, a very fine picture. He promises it shall be as good as my wife’s, and I sit to have it full of shadows, and do almost break my neck looking over my shoulder to make the posture for him to work by.

‘March 30. To Hales’s, and there sat till almost quite dark upon working my gowne, which I hired to be drawn in; an Indian gowne.

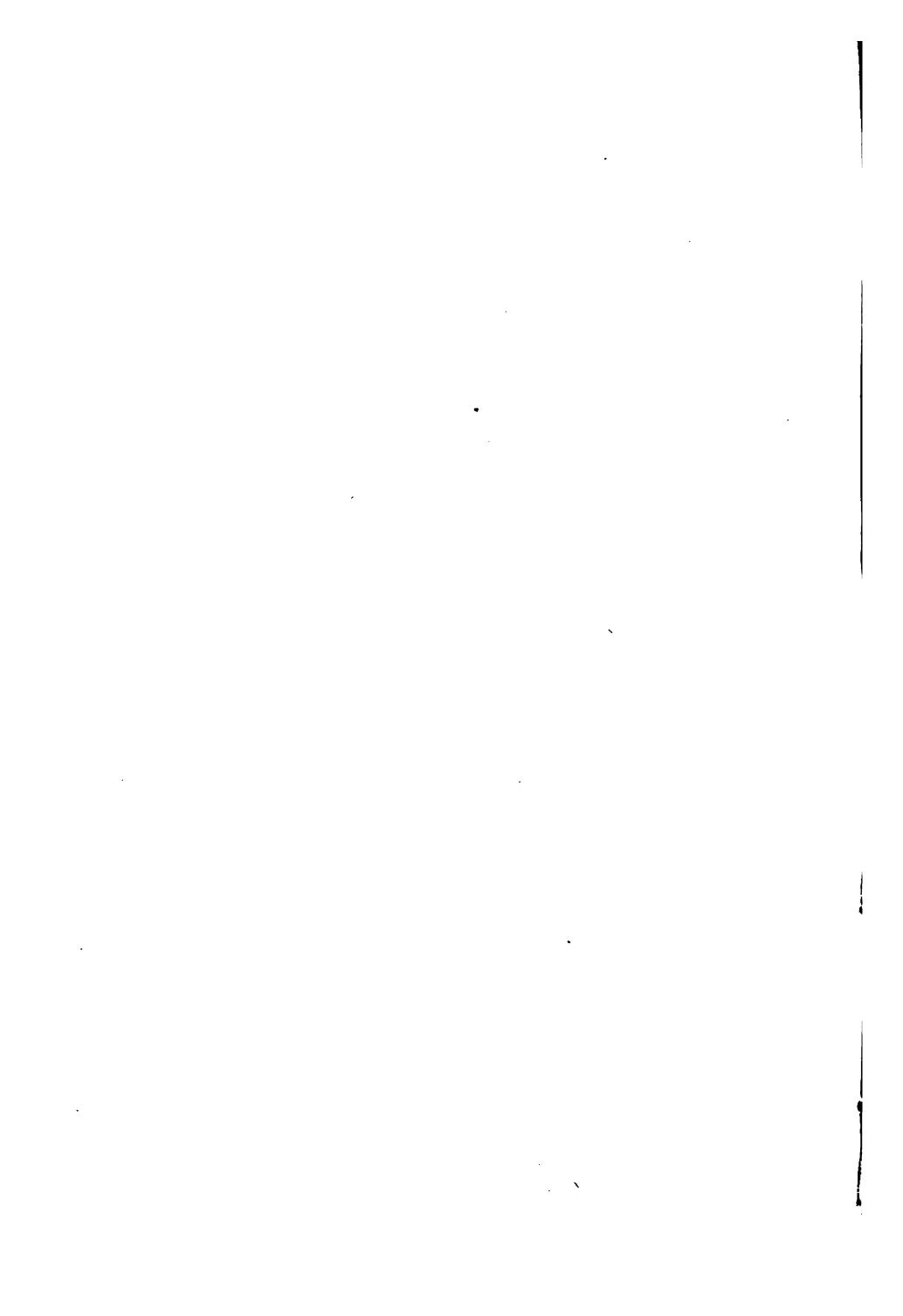
‘April 11. To Hales’s, where there was nothing found to be done more to my picture, but the musique, which now pleases me mightily, it being painted true.

‘April 13. To Hales’s. . . . Here we fell into discourse of my picture, and I am for his putting out the Landskipp, though he says it is very well done, yet I do judge it will be best without it, and so it shall be put out, and be made a plain sky like my wife’s picture, which will be very noble.’

See also *The Athenaeum* for 1848. Lord Braybrooke (Pepys, iii. p. 178) doubts the likeness, but admits that the portrait answers the description. [This portrait is now in the National Portrait Gallery. It was purchased by the Trustees in February 1866. The landscape background was painted out as stated in the passage from the Diary of the 13th, which Mr. Cunningham did not quote.—ED.]



John Wesley



Mrs. Knep, of the King's House, and Joseph Harris¹ of the Duke's (to both of whom I have already introduced the reader) were two of his especial favourites. The gossip and scandal of the green-room of Drury Lane and Lincoln's Inn Fields were in this way known to him, and what he failed to obtain behind the scenes he would learn from the orange-women at both houses.

Nell was in her sixteenth,² and Mr. Pepys in his thirty-fourth year, when, on Monday the 3d of April 1665, they would appear to have seen one another for the first time. They met at the Duke's Theatre in Lincoln's Inn Fields during the performance of 'Mustapha,' a tragedy, by the Earl of Orrery, in which Betterton played the part of Solyman, Harris that of Mustapha, and Mrs. or Miss Davis that of the Queen of Hungaria. Great care had been taken to produce this now long-forgotten tragedy with the utmost magnificence. All the parts were newly clothed, and new scenes had

¹ Henry Harris (not Joseph). See *ante*, p. 17.—ED.

² Sixteenth is a mistake. As Nell was born in February 1651, she really was a couple of months over fourteen, and had of course just entered her fifteenth year. The author has not taken into account that a contemporary record of February 1650 would really mean 1651.—ED.

been painted expressly for it. Yet we are told by Pepys that ‘all the pleasure of the play’ was in the circumstance that the King and my Lady Castlemaine were there, and that he *sat next* to ‘pretty witty Nell at the King’s House’ and to the younger Marshall, another actress at the same theatre—a circumstance, he adds, with his usual quaint honesty of remark, ‘which pleased me mightily.’ Yet the play was a good one in Pepys’s eyes. Nine months later he calls it ‘a most excellent play’; and when he saw it again, after an interval of more than two years, he describes it as one he liked better the more he saw it:—‘a most admirable poem, and bravely acted.’¹ His after entries, therefore, more than confirm the truth of his earlier impressions. The real pleasure of the play, however, was that he sat by the side of ‘pretty witty Nell,’ whose foot has been described as the least of any woman’s in England,² and to Rebecca Marshall, whose handsome hand he has carefully noted in another entry in his Diary. The small feet peeping occasionally from beneath a petticoat, and the handsome

¹ Pepys, Sept. 4, 1667.

² Oldys, in Curril’s *History of the Stage*, p. 111.

hands raised now and then to check a vagrant curl, must have held the Clerk of the Acts in a continual state of torture.

There was a novelty that night which had doubtless drawn Nell and old Stephen Marshall's younger daughter¹ to the pit of Lincoln's Inn Fields. Mrs. Betterton was playing Roxolana in place of the elder Davenport, and Moll Davis had begun to attract the notice of some of the courtiers, and, as it was whispered, of the King himself. The old Roxolana had become the mistress of the twentieth and last earl of the great race of Vere; and Nell, while she reflected on what she may have thought to have been the good fortune of her fellow-actress — might have had her envy appeased could she have foreseen that she should give birth to a son (the mother an orange-girl, the father the King of England) destined to obtain a dukedom in her own lifetime, and afterwards to marry the heiress of the very earl² who had taken the old Roxolana from a rival stage— first to deceive and afterwards to desert her.

¹ See *ante*, p. 6, for note as to Stephen Marshall's daughters.—ED.

² Nell Gwyn's eldest son, Charles Beauclerc, Duke of St. Albans, married Lady Diana Vere, eldest daughter of Aubrey last Earl of Oxford, April 17, 1694.—ED.

Nell was indebted, there is reason to believe, for her introduction to the stage, or at least to another condition in life, to a person whose name is variously written as Duncan and as Dungan. Oldys, who calls him Duncan, had heard that he was a merchant, and that he had taken a fancy to her from her smart wit, fine shape, and the smallness of her feet. The information of Oldys is confirmed by the satire of Etherege, who adds, much to the credit of Nelly, that she remembered in after years the friend of her youth, and that to her interest it was he owed his appointment in the Guards. To sift and exhibit the equal mixture of truth and error in these accounts would not repay the reader for the trouble I should occasion him. I have sifted them myself, and see reason to believe that Oldys was wrong in calling him a merchant; while I suspect that the Duncan commemorated by Etherege, in his satire upon Nelly, was the Dongan described by De Grammont as a gentleman of merit who succeeded Duras, afterwards Earl of Feversham, in the post of Lieutenant in the Duke's Life Guards. That there was a lieutenant of this name in the Duke's Life Guards I have ascertained from

official documents. He was a cadet of the house of Limerick, and his Christian name was Robert. If there is truth in De Grammont's account, he died in or before 1669. A Colonel Dungan was Governor of New York in the reign of James II.¹

Such, then, is all that can be ascertained, after full inquiry, of this Duncan or Dungan, by whom Nelly is said to have been lifted from her very humble condition in life. Such, indeed, is the whole of the information I have been able to obtain about 'pretty witty Nell' from her birth to the winter of 1666, when we again hear of her through the indefatigable Pepys. How her life was passed during the fearful Plague season of 1665, or where she was during the Great Fire of London in the following year, it is now useless to conjecture. The transition from the orange-girl to the actress may easily be imagined without the intervention of any Mr. Dungan. The pert vivacity and ready wit she exhibited in later life must have received early encouragement

¹ *Secret Service Expenses of Charles II. and James II.*, p. 195. There is in one of Etherege's MS. satires a very coarse allusion to Dungan and Nelly.

and cultivation from the warmth of language the men of sort and quality employed in speaking to all classes of females. This very readiness was her recommendation to Killigrew, to say nothing of her beauty or the merry laugh, which is said in after life to have pervaded her face till her eyes were almost invisible.¹

As we owe our first introduction to Nelly to the Clerk of the Acts, so to him are we indebted for the earliest notice yet discovered of her appearance on the stage. Her part was that of the principal female character in a comedy ('The English Monsieur') by the Hon. James Howard, a son of the Earl of Berkshire, the brother-in-law of Dryden, and brother of Philip, an officer in the King's Guards, and of Robert and Edward Howard, both also writers for the stage. But these, as we shall see hereafter, were not the only connections with the stage of the Berkshire Howards. There is not much story in the 'English Monsieur,' much force of character, or any particular vivacity in the dialogue. It is, however, very easy to see

¹ *The London Chronicle* for Aug. 15—18, 1778; *Waldron's Downes*, p. 19.

that the situations must have told with the audience for whom they were intended, and that the part of Lady Wealthy was one particularly adapted to the genius of Nell Gwyn ; a part, in all probability written expressly for her. Lady Wealthy is a rich widow, with perfect knowledge of the importance of wealth and beauty, a good heart, and a fine full vein of humour, a woman, in short, that teases, and at last reforms and marries, the lover she is true to. The humour of the following dialogue will allow the reader to imagine much of the by-play conducive to its success :—

Lady Wealthy.—When will I marry you ! When will I love ye, you should ask first.

Welbred.—Why ! don't ye ?

Lady W.—Why, do I ? Did you ever hear me say I did ?

Welbred.—I never heard you say you did not.

Lady W.—I 'll say so now, then, if you long.

Welbred.—By no means. Say not a thing in haste you may repent at leisure.

Lady W.—Come, leave your fooling, or I 'll swear it.

Welbred.—Don't, widow, for then you 'll lie too.

Lady W.—Indeed it seems 'tis for my money you would have me.

Welbred.—For that, and something else you have.

Lady W.—Well, I 'll lay a wager thou hast lost all thy money at play, for then you 're always in a marrying humour. But, d' ye hear, gentleman, d' ye think to gain me with this careless way, or that I will marry one I don't think is in love with me ?

Welbred.—Why, I am.

Lady W..—Then you would not be so merry. People in love are sad, and many times weep.

Welbred..—That will never do for thee, widow.

Lady W..—And why?

Welbred..—’Twould argue me a child ; and I am confident if thou didst not verily believe I were a man, I should ne’er be thy husband. . . . Weep for thee !—ha ! ha ! ha !—if e’er I do !

Lady W..—Go, hang yourself.

Welbred..—Thank you, for your advice.

Lady W..—When, then, shall I see you again ?

Welbred..—When I have a mind to it. Come, I’ll lead you to your coach for once.

Lady W..—And I’ll let you for once.

[*Exeunt.*]

Pepys, who saw it on the 8th Dec. 1666,¹ commends it highly. ‘To the King’s House, and there,’ his entry runs, ‘did see a good part of the “English Monsieur,” which is a mighty pretty play, very witty and pleasant. And the women do very well ; but above all, little Nelly ; that I am mightily pleased with the play, and much with the house, the women doing better than I expected ; and very fair women.’ Nor was his admiration abated when he saw it many months afterwards, 7th April 1668, at the same house.

¹ Nell’s first appearance on the stage is supposed to have taken place in the previous year. She then undertook the character of Cydaria, in Dryden’s *Indian Emperor*, a character which Pepys saw her in in 1667, when he expressed the opinion that it was quite unsuitable to her.—ED.

Nell's success on the stage was such that she was soon called to represent prominent parts in the stock plays of her company. What these parts were, is, I believe, with very few exceptions, altogether unknown. One part, however, has reached us—that of Enanthe, or Celia, in the ‘Humorous Lieutenant’ of Beaumont and Fletcher, a play that was long a favourite with the public—continuing to be frequently acted, and always with applause, throughout the reign of Charles II. The wit and fine poetry of the part of Celia are known to the readers of our English drama, nor is it difficult to conceive how effectively language like the following must have come from the lips of Nell Gwyn. She is in poor attire amid a mob when she sees the King’s son :—

Was it the prince they said ? How my heart trembles !
[Enter Demetrius with a javelin in his hand.]
‘Tis he indeed ? what a sweet noble fierceness
Dwells in his eyes ! Young Meleager-like,
When he returned from slaughter of the boar,
Crown’d with the loves and honours of the people,
With all the gallant youth of Greece, he looks now—
Who could deny him love ?

On one occasion of its performance Pepys was present, and though he calls it a silly play, his reader smiles at his bad taste, while he is

grateful for the information that when the play was over he had gone with his wife behind the scenes, through the introduction of Mrs. Knep, who ‘brought to us Nelly, a most pretty woman, who acted the great part of Celia to-day very fine, and did it pretty well. I kissed her, and so did my wife, and a mighty pretty soul she is.’ Nor was his chronicle of the day concluded without a fresh expression of pleasure at what he had seen, summing up all as he does with the satisfactory words ‘specially kissing of Nell.’¹ The remark of Walter Scott will occur to many, ‘It is just as well that Mrs. Pepys was present on this occasion.’

Her skill increasing with her years, other poets sought to obtain the recommendations of her wit and beauty to the success of their writings. I have said that Dryden was one of the principal supporters of the King’s House, and ere long in one of his new plays a principal character was set apart for the popular comedian. The drama was a tragi-comedy called ‘Secret Love, or the Maiden Queen,’ and an additional interest was attached to its pro-

¹ Pepys, Jan. 23, 1666-7. Mr. Augustus Egg, A.R.A., has painted a clever picture from this passage.

duction from the King having suggested the plot to its author, and calling it 'his play.' The *dramatis personæ* consist, curiously enough, of eight female and only three male parts. Good acting was not wanting to forward its success. Mohun, Hart, and Burt, three of the best performers then on the stage, filled the only male parts—while Mrs. Marshall, Mrs. Knep, 'Mrs. Eleanor Gwyn,' and Mrs. Corey, sustained the principal female characters. The tragic scenes have little to recommend them ; but the reputation of the piece was thought to have been redeemed by the excellence of the alloy of comedy, as Dryden calls it, in which it was generally agreed he was seldom happier. Even here, however, his dialogue wants that easy, brisk, pert character which Congreve, Vanbrugh, and Farquhar afterwards brought to such inimitable perfection, and of which Etherege alone affords a satisfactory example in the reign of Charles II.

The first afternoon of the new play was the 2d of February 1666-7. The King and the Duke of York were both present :—so too were both Mr. and Mrs. Pepys, who had heard the play mightily commended for the regularity

of its story, and what Mr. Pepys is pleased to call ‘the strain and wit.’ The chief parts (its author tells us) were performed to a height of great excellence, both serious and comic ; and it was well received. The King objected, indeed, to the management of the last scene, where Celadon and Florimel (Hart and Nelly) are treating too lightly of their marriage in the presence of the Queen. But Pepys would not appear to have seen any defect of this description. ‘The truth is,’ he says, ‘there is a comical part done by Nell, which is Florimel, that I never can hope ever to see the like done again by man or woman. . . . So great performance of a comical part was never, I believe, in the world before as Nell do this, both as a mad girl, then most and best of all when she comes in like a young gallant, and hath the motion and carriage of a spark the most that ever I saw any man have. It makes me, I confess, admire her.’ Nor did the worthy critic change his opinion. He calls it, after his second visit, an ‘excellent play, and so done by Nell her merry part as cannot be better done in nature.’¹ While after his third visit

¹ Pepys, March 25, 1667.

he observes that it is *impossible* to have Florimel's part, which is the most comical that ever was made for woman, ever done better than it is by Nelly.¹

The support of the performance rested, it must be owned, on Hart's character of Celadon, and on Nelly's part of Florimel. Nell indeed had to sustain the heavier burden of the piece. She is seldom off the stage—all the loose rattle of dialogue belongs to her, nay more, she appears in the fifth act in male attire, dances a jig in the same act, often of itself sufficient to save a play, and ultimately speaks the epilogue in defence of the author :

I left my client yonder in a rant
Against the envious and the ignorant,
Who are, he says, his only enemies ;
But he contemns their malice, and defies
The sharpest of his censurers to say
Where there is one gross fault in all his play,
The language is so fitted to each part,
The plot according to the rules of art ;
And twenty other things he bid me tell you,
But I cry'd 'E'en go do't yourself, for Nelly !'

There are incidents and allusions in the parts of Celadon and Florimel which must have carried a personal application to those who were, speaking technically, behind the scenes.

¹ Pepys, May 24, 1667.

Nelly, if not actually the mistress at this time of Charles Hart, was certainly looked upon by many as very little less. Their marriage in the play is more of a Fleet or May Fair mockery than a religious ceremony,—as if, to use Florimel's own language, they were married by the more agreeable names of mistress and gallant, rather than those dull old-fashioned ones of husband and wife.

Florimel, it appears to me, must have been Nelly's *chef d'œuvre* in her art. I can hear her exclaiming, with a prophetic feeling of its truth, ‘I am resolved to grow fat and look young till forty, and then slip out of the world with the first wrinkle and the reputation of five-and-twenty’; while I can picture to myself, as my readers will easily do, Nelly in boy’s clothes, dressed to the admiration of Etherege and Sedley, scanned from head to foot with much surprise by Mr. Pepys and Sir William Penn, viewed with other feelings by Lord Buckhurst on one side of the house, and by the King himself on the other, while to the admiration of the author, and of the whole audience, she exclaims, with wonderful by-play, ‘Yonder they are, and this way they must come. If

clothes and a *bonne mien* w I take 'm, I shall do't.—Save you, Monsieur Florimel! Faith, methinks you are a very janty fellow, *poudré et ajusté* as well as the best of 'em. I can manage the little comb—set my hat, shake my garniture, toss about my empty noddle, walk with a courant slur, and at every step peck down my head :—if I should be mistaken for some courtier, now, pray where's the difference?' This was what Beau Hewit or Beau Fielding were enacting every day in their lives, and Colley Cibber lived to be the last actor who either felt or could make others feel its truth and application.

Nelly was living at this time in the fashionable part of Drury Lane, the Strand or Covent Garden end, for Drury Lane in the days of Charles II. was inhabited by a very different class of people from those who now occupy it—or, indeed, who have lived in it since the time Gay guarded us from 'Drury's mazy courts and dark abodes'—since Pope described it only too truly as peopled by drabs of the lowest character, and by authors ' lulled by soft zephyrs,' through the broken pane of a garret window. The upper end, towards St. Giles's Pound and Montague House, had its squalid

quarters, like Lewknor's Lane and the Coal Yard, in which, as we have concluded, our Nelly was born ; but at the Strand end lived



Nell at her lodgings door in Drury Lane. The Maypole in
the Strand restored.

the Earl of Anglesey, long Lord Privy Seal,
and the Earls of Clare and Craven, whose

names are still perpetuated in Clare Market and Craven Yard. Drury Lane, when Nelly was living there, was a kind of Park Lane of the present day, made up of noblemen's mansions, small houses, inns, and stable-yards. Nor need the similitude be thus restricted ; for the Piazza of Covent Garden was then to Drury Lane what Grosvenor Square is at present to Park Lane. Squalid quarters indeed have always been near neighbours to lordly localities. When Nelly lodged in Drury Lane, Covent Garden had its Lewknor Lane, and Lincoln's Inn Fields their Whetstone Park. Belgravia has now its Tothill Street—Portman Square has its contaminating neighbourhood of Calmel Buildings—and one of the most infamous of alleys is within half a stone's-throw of St. James's Palace.¹

Nelly's lodgings were near the lodgings of Lacy the actor, at the top of Maypole Alley,²

Where Drury Lane descends into the Strand,

¹ This refers to Pall Mall Place leading from King Street to Pall Mall. The disreputable inhabitants were turned out some years ago.—ED.

² The old house in Drury Lane which is associated with Nell Gwyn was pulled down in 1891, and has since been rebuilt.—ED.

and over against the Gate of Craven House. The look-out afforded a peep into a part of Wych Street, and while standing at the doorway you could see the far-famed Maypole in the Strand, at the bottom of the alley to which it had lent its name.

This Maypole, long a conspicuous ornament to the west-end of London, rose to a great height above the surrounding houses, and was surmounted by a crown and vane, with the royal arms richly gilded. It had been set up again immediately after the Restoration. Great ceremonies attended its erection : twelve picked seamen superintending the tackle, and ancient people clapping their hands, and exclaiming, ‘Golden days begin to appear !’ Nelly must have remembered the erection of the Maypole at the bottom of the lane in which she was born ; but there is little save some gable-ends and old timber-fronts near her ‘lodgings door’ to assist in carrying the mind back to the days of the Maypole and the merry monarch whose recall it was designed to commemorate.

Among the many little domestic incidents perpetuated by Pepys, there are few to which I would sooner have been a witness than the

picture he has left us of Nelly standing at her door watching the milkmaids on May-day. The Clerk of the Acts on his way from Seething Lane in the City, met, he tells us, ‘many milkmaids with garlands upon their pails, dancing with a fiddle before them,’ and saw pretty Nelly standing at her lodgings door in Drury Lane in her smock sleeves and bodice looking upon one. ‘She seemed,’ he adds, ‘a mighty pretty creature.’ This was in 1667, while her recent triumphs on the stage were still fresh at Court, and the obscurity of her birth was a common topic of talk and banter among the less fortunate inhabitants of the lane she lived in. The scene so lightly sketched by Pepys might furnish no unfitting subject for the pencil of Leslie or Maclise—a subject indeed which would shine in their hands. That absence of all false pride, that innate love of unaffected nature, and that fondness for the simple sports of the people which the incident exhibits, are characteristics of Nelly from the first moment to the last—following her naturally, and sitting alike easily and gracefully upon her, whether at her humble lodgings in Drury Lane, at her handsome house in

Pall Mall, or even under the gorgeous cornices of Whitehall.

But I have no intention of finding a model heroine in a coal-yard, or any wish either to palliate or condemn too severely the frailties of the woman whose story I have attempted to relate. It was, therefore, within a very few months of the May-day scene I have just described, that whispers asserted, and the news was soon published in every coffee-house in London, how little Miss Davis of the Duke's House had become the mistress of the King, and Nell Gwyn at the other theatre the mistress of Lord Buckhurst. Whoever is at all conversant with the manners and customs of London life in the reign of Charles II. will confirm me in the statement that two such announcements, even at the same time, would cause but little surprise, or indeed any other feeling than that of envy at their good luck. With the single exception of Mrs. Betterton, there was not, I believe, an actress at either theatre who had not been or was not then the mistress of some person about the Court. Actors were looked upon as little better than shopmen or servants. When the Honourable Edward Howard was

struck by Lacy of the King's House, a very general feeling prevailed that Howard should have run his sword through the menial body of the actor. Nor was this feeling altogether extinguished till the period of the Kembles. It was entirely owing to the exertions of the great Lord Mansfield, that Arthur Murphy, less than a century ago, was allowed to enter his name on the books of Lincoln's Inn. He had been previously refused by the Benchers of the Middle Temple, for no other reason than that he had been an actor Nay, George Selwyn, it is well known, excluded Richard Brinsley Sheridan from Brooks's on three occasions because *bis father* had been upon the stage.

Nor did actresses fare better than actors. If anything, indeed, they were still worse treated. They were looked upon as women of the worst character, possessed of no inclination or inducement to virtue. Few, indeed, were found to share the sentiment expressed by one of Shadwell's manliest characters, 'I love the stage too well to keep any of their women, to make 'em proud and insolent, and despise that calling to take up a worse.' The frailty of 'playhouse

flesh and blood'¹ afforded a common topic for the poet in his prologue or his epilogue, and other writers than Lee might be found who complain of the practice of 'keeping' as a grievance to the stage.² Davenant, foreseeing their fate from an absence of any control, boarded his four principal actresses in his own house ; but, with one exception (that of Mrs. Betterton before referred to), the precaution was altogether without effect. The King, Prince Rupert, the Duke of Richmond, the Earl of Oxford, Lord Buckhurst, Sir Charles Sedley, Sir Philip Howard, his brother, Sir Robert Howard, were all successful in the arts of seduction or inducement. So bad indeed was the moral discipline of the times, that even Mrs. Knep, loose as were her notions of virtue, could see the necessity of parting with a pretty servant-girl, as the tiring-room was no place for the preservation of her innocence.³ The virtuous life of Mrs. Bracegirdle, and her spirited rebuke to the Earl of Burlington, stand out in noble relief from the conduct of her

¹ Dryden's Prologue to *Marriage-a-la-Mode*.

² Epilogue to *The Rival Queens*.

³ Pepys, April 7, 1668.

fellow-actresses. The Earl had sent her a letter and a present of a handsome set of china. The charming actress retained the letter and informed the servant of the mistake. The letter, she said, was for her, but the china was for Lady Burlington. When the Earl returned home he found his Countess all happiness at the unexpected present from her husband.¹

Times, however, changed after Nelly had gone, and the Stuarts had ceased to reign, for ennobled actresses are now common enough in the English peerage. Other changes too took place. Mrs. Barry walked home in her clogs, and Mrs. Bracegirdle in her pattens; but Mrs. Oldfield went away in her chair,² and Lavinia Fenton (the original Polly Peachum) rolled westward in her coroneted carriage as Duchess of Bolton.³

It says little for the morality of London in the reign of Charles II., but something for the taste of the humble orange-girl, that the lover

¹ Walpole to Mann (*Mann Letters*), iii. 254.

² Walpole, May 26, 1742.

³ Mr. Murray, of Albemarle Street, possesses Hogarth's interesting picture of the first representation of the *Beggar's Opera*, in its original frame. Here his Grace of Bolton is gazing upon Polly from one stage-box—while in the other, Bolingbroke is seated by Lady Mary Wortley Montagu.

who had attracted her, and with whom she was now living in the lovely neighbourhood of Epsom, was long looked up to as the best bred man of his age :

None ever had so strange an art
 His passion to convey
Into a list'ning virgin's heart,
 And steal her soul away.¹

But Buckhurst had other qualities to recommend him than his youth (he was thirty at this time), his rank, his good heart, and his good breeding. He had already distinguished himself by his personal intrepidity in the war against the Dutch ; had written the best song of its kind in the English language, and some of the severest and most refined satires we possess ; was the friend of all the poets of eminence in his time, as he was afterwards the most munificent patron of men of genius that this country has yet seen. The most eminent masters in their several lines asked and abided by his judgment, and afterwards dedicated their works to him in grateful acknowledgment of his taste and favours. Butler owed to him that the

¹ Song by Sir C. S. [Sir Carr Scroope or Sir Charles Sedley] in Etherege's *Man of Mode; or, Sir Fopling Flutter.*

Court ‘tasted’ his ‘*Hudibras*'; Wycherly that the town ‘liked’ his ‘*Plain Dealer*'; and the Duke of Buckingham deferred to publish his ‘*Rehearsal*’ till he was sure, as he expressed it, that my Lord Buckhurst would not ‘rehearse’ upon him again. Nor was this all. His table was one of the last that gave us an example of the old housekeeping of an English nobleman. A freedom reigned about it which made every one of the guests think himself at home, and an abundance which showed that the master’s hospitality extended to many more than those who had the honour to sit at table with himself.¹ Nor has he been less happy after death. Pope wrote his epitaph and Prior his panegyric—while Walpole and Macaulay (two men with so little apparently in common) have drawn his character with a warmth of approbation rather to have been expected from those who had shared his bounty or enjoyed his friendship, than from the colder judgments of historians looking back calmly upon personages who had long ceased to influence or affect society.

With such a man, and with Sedley’s resistless

¹ Prior’s Dedication of his Poems to Lord Buckhurst’s son, Lionel, first Duke of Dorset.

wit to add fresh vigour to the conversation, it is easy to understand what Pepys had heard, that Lord Buckhurst and Nelly kept ‘merry house’ at Epsom,—

All hearts fall a-leaping wherever she comes,
And beat night and day like my Lord Craven’s drums.¹

What this Epsom life was like shall be the subject of another chapter.

¹ Song by Lord Buckhurst.

CHAPTER III.

Epsom in the reign of Charles II.—England in 1667—Nelly resumes her Engagement at the King's Theatre—Inferior in Tragedy to Comedy—Plays Mirida in 'All Mistaken'—Miss Davis of the Duke's Theatre—Her song, 'My Lodging it is on the Cold Ground,' parodied by Nell—Influence of the Duke of Buckingham in controlling the predilections of the King—Charles II. at the Duke's Theatre—Nelly has leading parts in three of Dryden's new Plays—Buckhurst is made a Gentleman of the Bedchamber, promised a peerage, and sent on a sleeveless errand into France—Nell becomes the Mistress of the King—Plays Almahide in 'The Conquest of Granada'—The King more than ever enamoured—Parallel case of 'Perdita' Robinson and George IV.

NELLY was now at Epsom, then and long after the fashionable resort of the richer citizens of London. 'The foolish world is never to be mended,' is the remark of 'a gentleman of wit and sense' in Shadwell's comedy of 'The Virtuoso.' 'Your glass coach,' he says, 'will to Hyde Park for air; the suburb fools trudge to Lamb's Conduit or Tottenham; your sprucer sort of citizens gallop to Epsom; your mechanic gross fellows, shewing much conjugal affection, strut before their wifes, each with a child in his

arms, to Islington or Hogsden.' The same agreeable writer, whose plays supply truer and happier illustrations of the manners and customs of the time than any other contemporary dramatist, has left us a comedy called 'Epsom Wells,' in which, notwithstanding the sneer of Dryden about his 'hungry Epsom-prose,' he has contrived to interest us by peopling the place with the usual frequenters out of term-time; men of wit and pleasure; young ladies of wit, beauty, and fortune; with a parson and a country justice; with two cheating, sharking, cowardly bullies; with two rich citizens of London and their wives, one a comfit-maker, the other a haberdasher, and both cuckolds ('Epsom water-drinking' with other ladies of pleasure); with hectors from Covent Garden, a constable, a Dogberry-like watch, and two country fiddlers—in short, by picturing 'the freedom of Epsom' as it existed in an age of easy virtue.

The Derby and the Oaks, the races which have rendered Epsom so famous, and our not less celebrated Tattenham Corner, were then unknown; but the King's Head and the New Inn, Clay Hill and Mawse's Garden, were

favourite names, full of attractions to London apprentices, sighing to see their indentures at an end, and Epsom no longer excluded from their places of resort. The waters were considered efficacious, and the citizens east of Temple Bar were supposed to receive as much benefit from their use, as the courtiers west of the Bar were presumed to receive from the waters of Tunbridge Wells. The alderman or his deputy, on their way to this somewhat inaccessible suburb of the reign of Charles II., were met at Tooting by lodging-house keepers, tradesmen, and quack-doctors, with so many clamorous importunities for patronage, that the very expressive English word *touting* derives its origin from the village where this plying for trade was carried to so importune an extent.¹

There is now at Epsom, or was to be seen there till very lately, a small inn with the sign of the King's Head, lying somewhat out of the present town, on the way to the wells. It was at 'the next house' to this inn, or to an inn with the same name, that Nelly and Lord Buckhurst put up, keeping 'merry house,'

¹ This explanation of the word 'touting' may be taken as a joke. — ED.

with Sedley to assist them in laughing at the ‘Bow-bell suckers’ who resorted to the Epsom waters.¹ Nelly would contribute her share to the merriment of the scene around them. The citizens of London were hated by the players. They had successfully opposed them in all their early attempts in the reigns of Elizabeth and James I. to erect a theatre within the jurisdiction of the City; and at no time had they ever encouraged the drama by their presence. The poets and actors lived by the King and Court, while they repaid their opponents and gratified the courtiers by holding up every citizen as a cuckold and a fool. So long was this feeling perpetuated on the stage (it still lives in our literature), that Garrick, in his endeavour to supplant the usual performance of the ‘London Cuckolds’ on the 9th of November (Lord Mayor’s day), was reduced to play first to a noisy, and next to an empty house.

Whilst Buckhurst and Nelly kept ‘merry house’ at Epsom in the months of July and August 1667, it was not altogether merry in England elsewhere. The plague of 1665 had

¹ Pepys, 14th July 1667.

been followed by the fire of 1666, and both Plague and Fire in 1667 by the national shame of a Dutch fleet insulting us in the Thames, burning some of our finest ships in the Medway at Chatham, and by the undeserved disgrace inflicted by the King and his imperious mistress, Castlemaine, on the great Lord Clarendon. Wise and good men, too, were departing from among us. Cowley finished the life of an elegant and amiable recluse at Chertsey in Surrey, and Jeremy Taylor that of a saint at Lisnagarry, in Ireland. England, too, in the same year, had lost the loyal Marquess of Worcester and the virtuous Earl of Southampton, neither of whom could she well spare at such a period; on the other hand, the country was receiving a noble addition to her literature by the publication of 'Paradise Lost'; but this few at the time cared to read, as the work of '*that Milton who wrote for the regicides,*'¹—'*that Paradise Lost of Milton's which some are pleased to call a poem,*'² or chose to understand, from the seriousness of the subject, or the grandeur of its treatment.

¹ Evelyn's *Diary*, 2d June 1686.

² Rymer's Letter to Fleetwood Sheppard, p. 143.

At the Court, where undisguised libertinism was still triumphant, the burning of the city began to be talked of as an old story, like that of the burning of Troy, and the disgrace at Chatham as something to be obliterated by the disgrace of the Lord Chancellor. Indeed, there



Covent Garden in the reign of Charles the Second.¹

was no feeling of fear, or any sentiment of deserved dishonour, maintained at Court. On the very day on which the Great Seal was taken from Clarendon, and his ruin effected,

¹ Compiled from pictures, drawings, prints, and descriptions.

the Countess of Castlemaine, one of the leading instruments of his fall, was admiring the rope-dancing of Jacob Hall, and laughing at the drolls and odd animals exhibited to the citizens at Bartholomew Fair!

Nelly, after a month's absence, returned to London in August 1667, and resumed some of her old parts at the theatre in Drury Lane, playing Bellario in Beaumont and Fletcher's 'Philaster'; Panthea, in 'A King and No King' of the same authors; Cydaria, in 'The Indian Emperor' of Dryden and his brother-in-law; Samira, in Sir Robert Howard's 'Surprisal'; Flora, in 'Flora's Vagaries,' a comedy attributed to Rhodes; and Mirida, in 'All Mistaken, or the Mad Couple,' of the Hon. James Howard. Of her performance in some of these parts Pepys again is our only informant. How graphic are his entries!—

'22 Aug. 1667.—With my lord Brouncker and his mistress to the King's playhouse, and there saw the "Indian Emperor," where I found Nell come again, which I am glad of; but was most infinitely displeased with her being put to act the Emperor's daughter, which is a great and serious part, which she does most basely. The rest of the play, though pretty good, was not well acted by most of them, methought; so that I took no great content in it.

'26 Aug. 1667.—To the King's playhouse and saw "The Surprisal, a very mean play I thought, or else it was

because I was out of humour, and but very little company in the house. Sir W. Pen and I had a great deal of discourse with [Orange] Moll, who tells us that Nell is already left by my Lord Buckhurst, and that he makes sport of her, and swears she hath had all she could get of him; and Hart, her great admirer, now hates her; and that she is very poor, and hath lost my Lady Castlemaine, who was her great friend also; but she is come to the house, but is neglected by them all.

‘5 Oct. 1667.—To the King’s house, and there going in met with Knipp, and she took us up into the tiring rooms; and to the women’s shift, where Nell was dressing herself [as Flora], and was all unready, and is very pretty, prettier than I thought. And so walked all up and down the house, above and then below into the scene-room, and there sat down, and she gave us fruit; and here I read the questions to Knipp, while she answered me through all the part of “Flora’s Figarys,” which was acted to-day. But, Lord! to see how they were both painted would make a man mad, and did make me loath them; and what base company of men comes among them, and how lewdly they talk! and how poor the men are in clothes, and yet what a show they make on the stage by candle-light, is very observable. But to see how Nell cursed for having so few people in the pit was pretty; the other house carrying away all the people at the new play, and is said now-a-days to have generally most company, as being better players.

‘11 Nov. 1667.—To the King’s playhouse, and there saw the “Indian Emperor,” a good play, but not so good as people cry it up. I think, though, above all things, Nell’s ill-speaking of a great part made me mad.

‘26 Dec. 1667.—With my wife to the King’s playhouse, and there saw “The Surprisal,” which did not please me to-day, the actors not pleasing me, and especially Nell’s acting of a serious part, which she spoils.

‘28 Dec. 1667.—To the King’s house, and there saw “The Mad Couple,” which is but an ordinary play; but only Nell’s and Hart’s mad parts are most excellent done, but especially hers, which makes it a miracle to me to

INDIFFERENT IN SERIOUS PARTS. 63

think how ill she do any serious part, as, the other day, just like a fool or changeling ; and in a mad part do beyond imitation almost.'

That Nell hated 'serious parts,' in which, as Pepys assures us, she was poor, we have her own testimony, in an epilogue which she spoke a few months later to the tragedy of the 'Duke of Lerma':

I know you in your hearts
Hate serious plays—as I hate serious parts.

And again in the epilogue to 'Tyrannick Love':

I die
Out of my calling in a tragedy.

The truth is (as I see reason to believe), such parts were thrust upon her by Hart, her old admirer, who hated her for preferring Lord Buckhurst to himself. But this feeling was soon overcome, and Nell, as Mirida in the comedy of 'All Mistaken,' added to her well-earned reputation as an actress, obeying the advice of Mrs. Barry, 'Make yourself mistress of your part, and leave the figure and action to nature.'¹

'All Mistaken, or the Mad Couple,' a play commended by some, says Langbaine, 'as an excellent comedy,' has little merit of its own

¹ Curr's *Stage*, p. 62.

to recommend it to the reader. The whole success of the performance must have rested on Hart and Nelly. Philidor (Hart) is a mad, or, as we should now call him, a madcap, kinsman of an Italian duke, and Mirida (Nelly) is a madcap young lady of the same eccentric school. Philidor is troubled with clamorous importunities for marriage from six young ladies whom he has betrayed, and for money from those nurses by whom his children have been taken ; and Mirida is persecuted with the importunate addresses, at the same time, of a very lean and of a very fat lover. Some of the pleasantries to which the madcap couple resort are of a coarse and practical character. Philidor tricks his besiegers, and Mirida replies to her importunate lovers that she will marry the lean one when he is fatter, and the fat one when he is leaner. The arts which the suitors have recourse to are somewhat tedious, and certainly not over decent. Yet it is easy to see that the play would tell with the audience to whom it was addressed, for many of the situations are humorous in the extreme. In one of the scenes Philidor and Mirida are bound back to back by the six ladies, Philidor

losing his money and his hat, and Mirida consoling herself by the entry of a fiddler.

[Enter *Fiddler*.] *Mirida*.—A fiddle, nay then I am made again ; I'd have a dance if I had nothing but my smock on. Fiddler, strike up and play my jig, call'd 'I care not a pin for any man.'¹

Fiddler.—Indeed I can't stay. I am going to play to some gentlemen.

Mirida.—Nay, thou shalt stay but a little.

Fiddler.—Give me half-a-crown then.

Mirida.—I have no money about me ; but here, take my hankercher.

[*Dance and Exit*.]

In another part Mirida manages a sham funeral for Philidor, to which the six young ladies are invited, to hear the will of the deceased.

Mirida.—Poor young man, he was killed yesterday by a duel.

'Item. I give to Mrs. Mary for a reason that she knows, 500*l.* Item. 500*l.* to Mrs. Margaret for a reason she

¹ Nell was famous for dancing jigs. The Duke of Buckingham, in his Epilogue to *The Chances*, laughs at poets who mistook the praise given to Nelly's jig for the praise bestowed on their own performances.

[Besides the author dreads the strut and mien
Of new prais'd poets, having often seen
Some of his fellows, who have writ before,
When Nel has danc'd her Jig, steal to the door,
Hear the pit clap, and with conceit of that,
Swell, and believe themselves the Lord knows what.

Epilogue to Fletcher's comedy of *The Chances* as altered by Viliers, Duke of Buckingham, and performed at the theatre in Dorset Gardens in 1682.—ED.]

knows. Item. 500*l.* to Mrs. Sarah for a reason she knows. Item. 500*l.* to Mrs. Martha for a reason she knows. Item. 500*l.* to Mrs. Alice for a reason she knows. Item. 500*l.* to Mrs. Elinor for a reason she knows, and so to all the rest. Item. To my nurses I leave each of them 20*l.* a year apiece for their lives, besides their arrears due to them for nursing. These sums of money and legacies I leave to be raised and paid out of my manor of Constantinople, in which the Great Turk is now tenant for life.' [*Laughs aside.*] If they should hear how their legacies are to be paid, how they'd fall a-drumming on his coffin !

There is more of this ; but it is time to turn to that incident from which the play derived its popularity, its satire on a recent event at the Duke's Theatre.

'The Rivals,' a play altered by Davenant from 'The Two Noble Kinsmen' of Beaumont and Fletcher; or rather of Fletcher alone, was brought upon the stage about 1664, but would not appear to have met with any great success till 1667, when the part of Celania was represented by little Miss Davis, who danced a jig in the play and then sang a song in it, both of which found their way direct to the heart of the merry monarch. The jig was probably some fresh French importation, or nothing more than a rustic measure, with a few foreign innovations. The song has reached us, and has much ballad beauty to recommend it.

My lodging it is on the cold ground,
And very hard is my fare,
But that which troubles me most is
The unkindness of my dear.
Yet still I cry, O turn, love,
And I prythee, love, turn to me,
For thou art the man that I long for,
And alack what remedy !

I 'll crown thee with a garland of straw, then,
And I 'll marry thee with a rush ring,
My frozen hopes shall thaw then,
And merrily we will sing.
O turn to me, my dear love,
And prythee, love, turn to me,
For thou art the man that alone canst
Procure my liberty.

But if thou wilt harden thy heart still,
And be deaf to my pitiful moan,
Then I must endure the smart still,
And tumble in straw alone.
Yet still I cry, O turn, love,
And I prythee, love, turn to me,
For thou art the man that alone art
The cause of my misery.¹

The success of the song is related by the prompter at the theatre in his curious little volume, called *Roscius Anglicanus*. ‘All the women’s parts,’ says Downes, ‘were admirably acted, but what pleased most was the part of Celania, a shepherdess, mad for love, and her song of “ My lodging is on the cold ground,”

¹ The stage direction is—‘That done she lies down and falls asleep.’

which she performed,' he adds, 'so charmingly that not long after it raised her from her bed on the cold ground to a bed royal.'¹

I might be excused for referring, at this period of Nelly's life, to the ribald personalities common to the stage in the reign of Charles II., but I am unwilling to stop the stream of my narrative by delaying to relate the personal reference made by Nell, in the play of 'All Mistaken,' to the song and the incident at the Duke's House, which raised little Miss Davis to a 'bed royal.' The scene in 'All Mistaken' which doubtless gave the greatest delight to the audience at Drury Lane was that in the last act, where Pinguisier, the fat lover, sobs his complaints into the ear of the madcap Mirida.

Mirida.—Dear love, come sit thee in my lap, and let me know if I can enclose thy world of fat and love within these arms. See, I cannot nigh compass my desires by a mile.

Pinguisier.—How is my fat a rival to my joys! sure I shall weep it all away. [Cries.]

Mirida.—

Lie still, my babe, lie still and sleep,
It grieves me sore to see thee weep,
Wert thou but leaner I were glad;
Thy fatness makes thy dear love sad.

What a lump of love have I in my arms!

¹ *Roscius Anglicanus*, p. 24, ed. 1708.

My lodging is on the cold boards,
And wonderful hard is my fare,
But that which troubles me most is
The fatness of my dear.
Yet still I cry, Oh melt, love,
And I prythee now melt apace,
For thou art the man I should long for
If 'twere not for thy grease.

Pinguisier.—

Then prythee don't harden thy heart still,
And be deaf to my pitiful moan,
Since I do endure the smart still,
And for my fat do groan.
Then prythee now turn, my dear love,
And I prythee now turn to me,
For, alas ! I am too fat still
To roll so far to thee.

The nearer the fat man rolls towards her, the further she rolls away from him, till she at length rises and laughs her hearty Mrs. Jordan-like mirth-provoking laugh, first at the man and then towards the audience, seizes a couple of swords from a cutler passing by, disarms her fat lover, and makes him the ridicule of the whole house. It is easy to see that this would not take now, even with another Nelly to represent it; but every age has its fashion and its humour, and that of Charles II. had fashions and humours of its own, quite as diverting as any of the representations and incidents which still prove attractive to a city or a west-end audience.

'Little Miss Davis' danced and sang divinely, but was not particularly beautiful, though she had fine eyes and a neat figure, both of which are preserved in her portrait at Cashiobury, by Sir Peter Lely.¹ The popular belief still lingering among the cottages surrounding the old Jacobean mansion of the Howards at Charlton in Wiltshire, that she was the daughter of a blacksmith, and was at one time a milkmaid, can only in part be true. Pepys was informed by Mrs. Pearse, wife of James Pearse, surgeon to the Duke of York, and surgeon of the regiment commanded by the Duke, that she was an illegitimate child of Colonel Howard, son of the Earl of Berkshire, and brother of James Howard, author of the play in which, as we have seen, she was held up to ridicule through the inimitable acting of Nell Gwyn. The King's affection for her was shown in a marked and open manner. The ring of rushes referred to in the song was exchanged for a ring of the value of £700, and her lodging about Ludgate or Lincoln's Inn (the usual resorts of the

¹ This is a half-length, seated,—the same portrait, I suspect, which Mrs. Beale saw in Bap. May's lodgings at Whitehall. The curious full-length portrait of her in after-life by Kneller, and now at Audley End, barely supplies a single feature that is attractive.

players at the Duke's Theatre) for a house in Suffolk Street, Haymarket, furnished by the King expressly for her use.¹ The Queen, before she was worn into complete indifference by the uncontrolled vices of her husband, resented them at times with the spirit of a woman. When Miss Davis was dancing one of her favourite 'jigs' in a play at Court, the Queen rose and 'would not stay to see it.' Nor was the imperious Countess of Castlemaine less incensed than the Queen herself at the unwelcome intrusion of little Miss Davis within the innermost chambers and withdrawing-rooms of Whitehall. Her revenge, however, was peculiarly her own—she ran into open infidelities; and, as the King had set her aside for an actress at his brother's house, so, to be 'even' with him (the expression is in Pepys), she extended her favours to Charles Hart, the handsome and celebrated actor, at his own house.

The Duke of Buckingham (the wit, and the second and last Duke of the Villiers family) is thought to have been the principal agent at this

¹ Moll Davis lived in Suffolk Street from 1667 to 1674, in which year she removed to St. James's Square.—ED.

time in directing and confirming the predilections of the King. The Duke and Lady Castlemaine had newly quarrelled, fiercely and almost openly, and both were devising means of revenge characteristic of their natures. By the influence of the Countess the Duke was removed from his seat at the Council, and the Duke in return 'studied to take the King from her by new amours,' and thinking, truly enough, that a 'gaiety of humour' would take with his Majesty more than beauty without humour, he encouraged his passion for little Miss Davis by all the arts and insinuations he was master of. The King, too, was readier than usual to adopt any new excess of enjoyment which Buckingham could offer him. La Belle Stuart, the only woman for whom he would seem to have entertained any sincere affection, had left his court in secret a few months before, and worse still, had given herself in marriage to the Duke of Richmond, without his approbation, and even without his knowledge. Castlemaine was now past her zenith, though she retained much beauty to the last, and found admirers in the great Duke of Marlborough, when young, and in Beau Fielding, long the handsomest man

MOLL DAVIS AT DUKE'S PLAYHOUSE. 73

about town. Yet Charles was not really unkind to her at any time. The song which he caused Will Legge to sing to her—

Poor Alinda's growing old,—
Those charms are now no more,¹

must have caused her some temporary uneasiness and a disdainful curl of her handsome and imperious lip ; but she knew her influence, and managed to retain it almost unimpaired to the very last, in spite of many excesses, which Buckingham seldom failed to discover and make known to the King.

Of the King, the Countess, and pretty Miss Davis, at this period, Pepys affords us a sketch in little—but to the point :—

‘21 Dec. 1668. To the Duke’s playhouse, and saw “Macbeth.” The King and court there ; and we sat just under them and my Lady Castlemaine, and close to a woman that comes into the pit, a kind of loose gossip, that pretends to be like her, and is so, something. And my wife, by my troth, appeared I think as pretty as any of them ; I never thought so much before ; and so did Talbot and W. Hewer, as I heard they said to one another. The King and the Duke of York minded me, and smiled upon me at the handsome woman near me ; but it vexed me to see Moll Davis, in the box over the King’s and my Lady Castlemaine’s, look down upon the King, and he up to her ; and so did my Lady Castlemaine once, to see who it was ; but when she saw Moll Davis she looked like fire, which troubled me.’

¹ Lord Dartmouth’s note in Burnet, i. 458, ed. 1823. Where are these verses to be found ?

To complete the picture which Pepys has left us, we have only to turn to ‘The True Widow,’ of Shadwell, where, in the fourth act, the scene is laid in ‘the Playhouse,’ and stage directions of this character occur: ‘Enter women masked ;’ ‘Several young coxcombs fool with the orange-women ;’ ‘He sits down and lolls in the orange-wench’s lap ;’ ‘Raps people on the backs and twirls their hats, and then looks demurely, as if he did not do it ;’—such were daily occurrences at both theatres in the reign of Charles II.

Such were our pleasures in the days of yore,
 When amorous Charles Britannia’s sceptre bore ;
 The mighty scene of joy the Park was made,
 And Love in couples peopled every shade.
 But since at Court the moral taste is lost,
 What mighty sums have velvet couches cost !¹

We are now less barefaced in our immoralities, but are we really better? Was Whitehall in the reign of Charles II. worse than St. James’s Palace in the reign of George II., or Carlton House in the regency of George IV.? Were Mrs. Robinson, Mary Anne Clarke, or Dora Jordan, better women than Eleanor Gwyn or Mary Davis? Will future historians prefer

¹ Gay to Pulteney.

the old Duke of Queensbury and the late Marquis of Hertford to the Duke of Buckingham and the Earl of Rochester?

A new play of this period, in which Nelly performed the heroine,¹ is the 'Black Prince,' written by the Earl of Orrery, and acted for the first time at the King's House, on the 19th October 1667. Nelly's part was Alizia or Alice Piers, the mistress of Edward III.; and the following lines must have often in after life occurred to recollection, not from their poetry, which is little enough, but from their particular applicability to her own story :

You know, dear friend, when to this court I came,
My eyes did all our bravest youths inflame ;
And in that happy state I lived awhile,
When Fortune did betray me with a smile ;
Or rather Love against my peace did fight ;
And to revenge his power, which I did slight,
Made Edward our victorious monarch be
One of those many who did sigh for me.
All other flame but his I did deride ;
They rather made my trouble than my pride :
But this, when told me, made me quickly know,
Love is a god to which all hearts must bow.

The King was present at the first performance, when his own heart was acknowledging

¹ It is by no means certain that it was Nelly who acted this part. Downes says it was acted by 'Mrs. Gwin,' and it is not unlikely that this was the other actress referred to in the note on p. 82.—ED.

and his own eyes betraying the sense he entertained of the beauty and wit of the charming actress who played Alizia on the stage, and who was hereafter to move in the same sphere in which the original had moved—with greater honesty and much more affection.

While little Miss Davis was living in handsome lodgings in Suffolk Street, and baring her hand in public in the face of the Countess of Castlemaine, to show the *700l.* ring which the King had given her, a report arose that ‘the King had sent for Nelly.’¹ Nor was it long before this gossip of the town was followed by other rumours about her, not likely, it was thought, to be true, from her constant appearance on the stage, speaking prologues in fantastic hats and Amazonian habits,² playing as she did, too, at this time, Valeria in Dryden’s last new tragedy of ‘Tyrannick Love, or the Royal Martyr,’ and Donna Jacintha in Dryden’s latest comedy, called ‘An Evening’s Love, or the Mock Astrologer.’ Other rumours, relating to Lord Buckhurst, and since found to

¹ Pepys, 11th January 1667-8.

² Before the 1669 edition *Catiline* is a prologue ‘to be merrily spoke by Mrs. Nell in an Amazonian habit.’ Pepys and Evelyn both saw *Catiline* acted on the 19th Dec. 1668.

be true, were current at the same time,—that he had been made a groom of the King's bed-chamber, with a pension of a thousand pounds a year, commencing from Michaelmas,¹ 1668 ; that he had received the promise of a peerage at his grandfather's death ; and that he had been sent by the King on a complimentary visit to a foreign power, or, as Dryden is said to have called it, on a ‘sleeveless errand’² into France. In the meantime gossips in both the theatres were utterly at a loss to reconcile the stories repeated by the orange-women that Nelly was often at Whitehall with her constant attention to her theatrical engagements, and the increasing skill she exhibited in the acquirements of her art. Nor was it till the winter of 1669, or rather the spring of 1670, that the fact of the postponement of a new

¹ Lord Buckhurst had given up Nell Gwyn some little time before the King made her his mistress, and, therefore, the popular charges against him fall to the ground. It has been observed that he was not the kind of man to sell his mistress. In July 1667, Lord Buckhurst and Nelly were keeping house at Epsom, but on the 29th of the following August the latter was on the stage again, and then Orange Moll told Pepys ‘that Nell is already left by my Lord Buckhurst, and that he makes sport of her.’ There is no hint of Charles II. having sent for Nell till January 1668.—ED.

² Note by Boyer in his translation of *De Grammont*, 8vo, 1714, p. 343.

tragedy by Dryden, on account of Nelly's being away, confirmed some of the previous rumours ; and it was known even east of Temple Bar, and among the Puritans in the Blackfriars, that Nelly had become the mistress of the King.

When this important change in her condition took place—a change that removed her from many temptations, and led to the exhibition of traits of character and good feeling which more than account for the fascination connected with her name—she was studying the part of Alma-hide in Dryden's new tragedy, ‘The Conquest of Granada.’ Before, however, the play could be produced, Nelly was near giving birth to the future Duke of St. Albans, and therefore unable to appear, so that Dryden was obliged to postpone the production of his piece till another season. The poet alludes to this postponement in his epilogue :

Think him not duller for the year's delay ;
He was prepared, the women were away ;
And men without their parts can hardly play.
If they through sickness seldom did appear,
Pity the virgins of each theatre ;
For at both houses 'twas a sickly year !
And pity us, your servants, to whose cost
In one such sickness nine whole months were lost.

The allusion is to Miss Davis at the Duke's,

and to Nelly at the King's; but the poet's meaning has escaped his editors.

The 'Conquest of Granada' was first performed in the autumn of 1670,—Hart playing Almanzor to Nelly's Almahide. With what manliness and grace of elocution must Hart have delivered the well-known lines,—

I am as free as Nature first made man,
Ere the base laws of servitude began,
When wild in woods the noble savage ran.

The attraction, however, of the play rested mainly upon Nelly, who spoke the prologue 'in a broad-brimmed hat and waist-belt,' and apologised in the following manner for her appearance, to the renewed delight of the whole audience :

This jest was first of th' other House's making,
And, five times tried, has never failed of taking ;
For 'twere a shame a poet should be kill'd
Under the shelter of so broad a shield.
This is that hat whose very sight did win ye
To laugh and clap as though the devil were in ye.
As then for Nokes, so now I hope you'll be
So dull to laugh once more for love of me.

The jest 'of the other house's making' is said to have occurred in May 1670, while the Court was at Dover to receive the King's sister, the beautiful Duchess of Orleans. The reception of her royal highness was attended

with much pomp and gaiety—the Duke's company of actors playing Shadwell's 'Sullen Lovers,' and Caryl's 'Sir Solomon, or the Cautious Coxcomb,' before the Duchess and her suite. One of the characters in Caryl's comedy is that of Sir Arthur Addle, a bawling fop, played by Nokes with a reality of action and manner then unsurpassed upon the stage. The dress of the French attending the Duchess, and present at the performance of the plays, included an excessively short laced scarlet or blue coat, with a broad waist-belt, which Nokes took care to laugh at, by wearing a still shorter coat of the same character, to which the Duke of Monmouth added a sword and belt from his own side, so that he looked, as old Downes the prompter assures us, more like a dressed-up ape, or a quiz on the French, than Sir Arthur Addle. The jest took at once, King Charles and his whole Court falling into an excess of laughter as soon as he appeared upon the stage, and the French showing their chagrin at the personality and folly of the imitation. The sword, which the Duke had buckled on the actor with his own hands, was kept by Nokes to his dying day.

It was in the character of Almahide in ‘The Conquest of Granada,’ and while wearing her broad-brimmed hat and waist-belt in the prologue to the same play, that Charles became more than ever enamoured of Nelly. A satirist of the time has expressed the result of the performance in a couplet not wholly destitute of force :

There Hart’s and Rowley’s souls she did ensnare,
And made a King a rival to a player ;—

while Granville, who enjoyed the friendship of Waller, and lived to be the patron of Pope, has told the result in his poem called ‘The Progress of Beauty’ :

Granada lost, behold her pomps restor’d,
And Almahide again by Kings adored.

An effect from a stage performance which some still live to remember, when it found a parallel in the passion which George iv., when Prince of Wales, evinced for Mrs. Robinson, while playing the part of Perdita in ‘A Winter’s Tale.’ What a true name is Perdita indeed for such a fate, and what a lesson may a young actress learn from the story of poor Mrs. Robinson, when told, as I have heard it told,

by her grave in Old Windsor churchyard ! Nor is Nelly's story without its moral—and now that we have got her from the purlieus of Drury Lane, and the contaminations of the green-room,—for the part of Almahide was her last performance on the stage,¹—we shall find her true to the King, and evincing in her own way more good than we should have expected to have found from so bad a bringing up.

¹ A Mrs. Quin, Quyn, or Gwyn, an actress at the King's House, is constantly confounded with 'Mrs. Ellen Gwyn.' Her name was Anne Quyn. She was one of His Majesty's comedians in 1666, as I gather from the warrant entered in the warrant books of the Lord Chamberlain, v. 376. Both had parts in Dryden's *Evening's Love*, 1671, and in the *dramatis persona* of the first edition are distinguished as 'Mrs. Ellen Gwynn' and 'Mrs. Quin.' Downes distinguishes Nelly by calling her 'Madam Gwin,' or 'Mrs. Ellen Gwin';—the other is always 'Mrs. Gwin.'—P. C.

CHAPTER IV.

PERSONAL CHARACTER OF KING CHARLES II.

THE character of King Charles II. has been drawn with care and skill by several writers of distinguished reputation to whom he was known: by the great Lord Clarendon; by the Marquess of Halifax; by the Duke of Buckingham; by Evelyn and Sir William Temple; by Burnet, Dryden, and Roger North. Lord Clarendon had been acquainted with him from his boyhood, and had been his principal adviser for many years; Halifax had been his minister; Buckingham had received distinguished marks of favour at his hands; Evelyn not only frequented his court, but had often conversed with him on matters of moment, and was intimate with many who knew him well; Temple had been his ambassador; Burnet had spoken to him with a freedom which nothing but his pastoral character would have sanctioned;

Dryden was his Poet Laureate ; and North added to his own his brother the Lord Keeper's experience of the King's character. From such writers as these, and with the aid of such incidental illustrations as a lengthened interest in the subject will supply, I propose to draw the portraiture of the King, using, where such fidelity is requisite, the very words of the authorities I employ.

His personal appearance was remarkable. He was five feet ten inches in height, and well made, with an expression of countenance somewhat fierce, and a great voice.¹ He was, says Saville, an illustrious exception to all the common rules of physiognomy ; for, with a most saturnine, harsh countenance, he was both of a merry and merciful disposition. His eyes were large and fine ; and his face so swarthy, that Monk, before the Restoration, used to toast him as ‘the black boy.’² ‘Is this like me ?’ he said to Riley, who had just completed his portrait ; ‘then, odd’s fish [his favourite phrase], I am an ugly fellow.’ Riley, however, must have done him an injustice ; certainly, at all events, he is not an ugly fellow on the

¹ Evelyn, ii. 207, ed. 1850.

² Hinton’s *Memoirs*, p. 29.

canvas of Lely, in the miniatures of Cooper, the sculpture of Gibbons, or the coins of Simon.

He lived a Deist, but did not care to think on the subject of religion, though he died professedly a Roman Catholic. His father had been severe with him, and once, while at sermon at St. Mary's in Oxford, had struck him on the head with his staff for laughing at some of the ladies sitting opposite to him.¹ Later in life the ill-bred familiarity of the Scottish divines had given him a distaste for Presbyterian discipline, while the heats and animosities between the members of the Established Church and the Nonconformists with which his reign commenced made him think indifferently of both. His religion was that of a young prince in his warm blood, whose inquiries were applied more to discover arguments against belief than in its favour. The wits about his Court, who found employment in laughing at Scripture—

All by the King's example liv'd and lov'd—
delighted in turning to ridicule what the preachers said in their sermons before him, and in this way induced him to look upon

¹ Dr. Lake's *Diary*, p. 26.

the clergy as a body of men who had compounded a religion for their own advantage.¹ So strongly did this feeling take root in him, that he at length resigned himself to sleep at sermon-time—not even South or Barrow having the art to keep him awake. In one of these half-hours of sleep when in chapel, he is known to have missed, doubtless with regret, the gentle reproof of South to Lauderdale during a general somnolency :—‘ My lord, my lord, you snore so loud you will wake the King.’

He loved ease and quiet ; and it was said, not untruly, that there was as much of laziness as of love in all those hours he passed among his mistresses. Few things, remarked Burnet,² ever went near his heart. It was a trouble to him to think. *Untbinkingness*, indeed, was said by Halifax to be one of his characteristics³—and

Unthinking Charles, ruled by unthinking thee,
is a line in Lord Rochester. *Sauntering* is an epithet applied to him by Sheffield, Saville, and Wilmot. He chose rather to be eclipsed than

¹ *Clarendon's Life*, iii. 3, ed. 1826.

² Burnet, ii. 469, ed. 1823. ³ Halifax, p. 4.

to be troubled, to receive a pension from France rather than ask his Parliament for subsidies.

His affection for his children was worthy of a better man. He loved the Duke of Monmouth with the fondness of a partial parent, and forgave him more than once for injuries, almost amounting to crimes of magnitude, personal and political. The Duke of Grafton, one of his sons by the Duchess of Cleveland, he loved ‘on the score of the sea,’¹ and for the frankness of his nature. His queen’s manners and society he never could have liked, though his letter to Lord Clarendon, written from Portsmouth, upon her first arrival, is ardent in passion, and might have been held to promise the most constant affection for her person.² He grew at last to believe that she never could bring him an heir,³ an opinion in which he was confirmed by the people about him; but, anxious as he certainly was for another wife, he rejected with scorn a proposition that was made to him to send her away in disguise to a distant region. His steadiness to his

¹ Pepys’s *Tangier Diary*, ii. 36.

² See it among the Lansdowne MSS. (1236) in the British Museum. It is not fit to print.

³ *Clarendon’s Life*, iii. 60, ed. 1826.

brother, though it may, and indeed must, in a great measure be accounted for on selfish principles, had at least, as Fox remarks, a strong resemblance to virtue.¹ Prince Rupert he looked upon, not unjustly, as a madman.² If he was slow to reward and willing to forgive, he was not prone to forget. His secret service expenses record many payments, and at all periods, to the several branches of the Penderells, to whom he was indebted for his preservation after the battle of Worcester.³

He lived beloved, and died lamented, by a very large portion of his people. What helped to endear him has been happily expressed by Waller :

— the first English born
That has the crown of these three kingdoms worn.

Then, the way in which he was seen in St. James's Park feeding his ducks ;⁴ or in the Mall playing a manly game with great skill ;⁵ or at the two theatres encouraging English

¹ Fox's *James II.*, p. 70. ² Pepys's *Tangier Diary*, ii. 36.

³ Printed for the Camden Society. Mr. Macaulay says, harshly enough—‘Never was there a mind on which both services and injuries left such faint and transitory impressions.’

⁴ Cibber's *Apology*, p. 26, 8vo, 1740.

⁵ Waller's poem ‘On St. James's Park.’

authors, and commanding English actors and actresses, added to his popularity. He really mixed with his subjects; and though a standing army was first established in his reign, it was needed more for his throne than for his person.

He did not study or care for the state which most of his predecessors before him had assumed, and was fond of dropping the formality of a sovereign for the easy character of a companion. He had lived, when in exile, upon a footing of equality with his banished nobles, and had partaken freely and promiscuously in the pleasures and frolics by which they had endeavoured to sweeten adversity. He was led in this way to let distinction and ceremony fall to the ground, as useless and foppish, and could not even on premeditation, it is said, act for a moment the part of a king either at parliament or council, either in words or gesture. When he attended the House of Lords, he would descend from the throne and stand by the fire, drawing a crowd about him that broke up all the regularity and order of the place. In a very little time he would have gone round the House, and have spoken to

every man that he thought worth speaking to.¹
He carried his dogs to the council table—

His very dog at council board
Sits grave and wise as any lord,²

and allowed them to lie in his bedchamber, where he would often suffer them to pup and give suck, much to the disgust of Evelyn, and of many who resided at court.³ His very speeches to his parliament contain traits of his personal character. ‘The mention of my wife’s arrival,’ he says, ‘puts me in mind to desire you to put that compliment upon her, that her entrance into the town may be with more decency than the ways will now suffer it to be, and for that purpose I pray you would quickly pass such laws as are before you, in order to the amending those ways, and that she may

¹ Burnet, i. 472-3, ed. 1823. In his speech in the House of Commons, March 1, 1661, he says: ‘In a word, I know most of your faces and names, and can never hope to find better men in your places.’

² Lord Rochester’s *Poems*, 1697, p. 150. [Confirmed by Pepys under 4th September 1667. Charles II.’s love of dogs is well known, and his name is associated with a special breed. His dogs were continually stolen from him, and he as continually advertised for their return. Some of these amusing advertisements are printed in *Notes and Queries* (7th S. vii. 26).—ED.]

³ Evelyn, vol. ii. p. 207, ed. 1850. Charles was fond of animals and natural history. In the *Works Accounts at Whitehall, for 1667-8*, I observe a payment for ‘the posts whereon the king’s bees stand.’

not find Whitehall surrounded by water.'¹ Nothing but his character, as Sir Robert Walpole observed of Sir William Yonge, could keep down his parts, and nothing but his parts support his character.

His mistresses were as different in their humours as in their looks. He did not care to choose for himself, so that, as Halifax observes, it was resolved generally by others whom he should have in his arms as well as whom he should have in his councils. Latterly he lived under the traditional influence of his old engagements; and though he had skill enough to suspect, he had wit enough not to care.² His passion for Miss Stuart, as I have already said, was a stronger feeling of attachment than he is thought to have entertained for anybody else.³

His understanding was quick and lively; but he had little reading, and that tending to his pleasures more than to instruction. He had read men rather than books. The Duke of Buckingham happily characterised the two brothers in a conversation with Burnet. ‘The

¹ Speech, March 1, 1661-2. See the allusion explained in my *Handbook for London*, art. ‘Whitehall.’

² *Halifax’s Character*, p. 21.

³ *Clarendon’s Life*, iii. 61, ed. 1826.

King,' he said, 'could see things if he would, and the Duke would see things if he could.'¹ Nor was the observation of Tom Killigrew, made to the King himself in Cowley's hearing, without its point. This privileged wit, after telling the King the ill state of his affairs, was pleased to suggest a way to help all. 'There is,' says he, 'a good honest able man that I could name, whom if your majesty would employ, and command to see things well executed, all things would soon be mended, and this is one Charles Stuart, who now spends his time in employing his lips about the court, and hath no other employment; but if you would give him this employment, he were the fittest man in the world to perform it.'² He had what Sheffield called the *foible* of his family, to be easily imposed upon; for, as Clarendon truly remarks, it was the unhappy fate of the Stuart family to trust too much on all occasions to others.³ To such an extent did he carry unnecessary confidence, that he would sign papers without inquiring what they were about.⁴

He drew well himself,⁵ was fond of mathe-

¹ Burnet, i. 288, ed. 1823.

² Pepys, 8th Dec. 1666.

³ Clarendon's *Life*, iii. 63, ed. 1826.

⁴ Burnet, i. 417, ed. 1823.

⁵ Walpole's *Anecdotes*, by Wornum, p. 427.

matics, fortification, and shipping ; knew the secrets of many empirical medicines, passed many hours in his laboratory, and in the very month in which he died was running a process for fixing mercury.¹ The Observatory at Greenwich, and the Mathematical School at Christ's Hospital, are enduring instances of his regard for science.

He had all the hereditary love of the Stuarts for poetry and poets, and in this respect was certainly different from George II., who considered a poet in the light of a mechanic.² He carried Hudibras about in his pocket,³ protected its publication by his royal warrant, but allowed its author to starve. Nor was this from want of admiration, but from indolence. Patronage had been a trouble to him. The noble song of Shirley—

The glories of our blood and state,

¹ Burnet, ii. 254, ed. 1823. Among the satires attributed to Villiers, Duke of Buckingham, is one on Charles II., called ‘The Cabin Boy.’ [Jan. 15, 1668-69, Pepys went to see the King’s laboratory : ‘Then down with Lord Brouncker to Sir R. Murray into the king’s little laboratory under his closet, a pretty place, and there saw a great many chymical glasses and things, but understood none of them.’—ED.]

² *Lord Chesterfield’s Works*, by Lord Mahon, ii. 441.

³ Dennis’s *Reflections on Pope’s Essay on Criticism*, p. 23.

was often sung to him by old Bowman, and, while he enjoyed the poetry, he could have cared but little for the moral grandeur which pervades it. He suggested the Medal to Dryden as a subject for a poem while walking in the Mall. ‘If I was a poet,’ he said, ‘and I think I am poor enough to be one, I would write a poem on such a subject in the following manner.’—Dryden took the hint, carried his poem to the King, and had a hundred broad pieces for it.¹ A good new comedy, we are told by Dennis, took the next place in his list of likings immediately after his last new mistress. In points connected with the stage he was even more at home than in matters of poetry, insomuch that the particular differences, pretensions, or complaints of the actors were generally ended by the King’s personal command or decision.² This, however, he would at times carry to excess, and it has been even said that ‘he would hear anybody against anybody.’ One of his latest acts was to call the attention of the poet Crowne to the Spanish play ‘No puede ser; or, It cannot be,’ and to command

¹ Spence’s *Anecdotes*, p. 171.

² Cibber’s *Apology*, p. 75, ed. 1740.

him to write a comedy on a somewhat similar foundation. To this suggestion it is that we owe the good old comedy of ‘Sir Courtly Nice.’¹

He hated flattery,² was perfectly accessible, would stop and talk with Hobbes, or walk through the park with Evelyn, or any other favourite. Steele remembered to have seen him more than once leaning on D’Urfey’s shoulder, and humming over a song with him.³ Hume blames him for not preserving Otway from his sad end; but Otway died in the next reign, more from accident than neglect.

His passion for music (he preferred the violin to the viol) is not ill illustrated in the well-known jingle—

Four-and-twenty fiddlers all in a row,
And there was fiddle-fiddle, and twice fiddle-fiddle, etc.,
written on his enlargement of his band of
fiddlers to four-and-twenty,—his habit, while
at his meals, of having, according to the French
mode, twenty-four violins playing before him;⁴

¹ Crowne’s Preface to *Sir Courtly Nice*, 4to, 1685.

² Temple’s *Works*, ii. 409, ed. 1770.

³ *The Guardian*.

⁴ There is a list of the King’s twenty-four fiddlers in 1674 in North’s *Memoirs of Musick*, ed. Rimbault, 1846, p. 99 (notes).—ED.

⁵ *Antony & Wood’s Life*, ed. Bliss, 8vo, p. 70.

or by his letters written during his exile. ‘We pass our time as well as people can do,’ he observes, ‘that have no more money, for we dance and play as if we had taken the Plate fleet’;¹ ‘Pray get me pricked down,’ he adds in another, ‘as many new corrants and sarabands and other little dances as you can, and bring them with you, for I have got a small fiddler that does not play ill.’²

Like others of his race, like James I. and James V. of Scotland, like his father and his grandfather, he was occasionally a poet. A song of his composition is certainly characteristic of his way of life :—

I pass all my hours in a shady old grove,
 But I live not the day when I see not my love ;
 I survey every walk now my Phillis is gone,
 And sigh when I think we were there all alone ;
 O then, 'tis O then, that I think there's no hell
 Like loving, like loving too well.

But each shade and each conscious bow'r when I find,
 Where I once have been happy, and she has been kind ;
 When I see the print left of her shape on the green,
 And imagine the pleasure may yet come again ;
 O then 'tis I think that no joys are above
 The pleasures of love.

¹ *Mis. Aulica*, p. 117.

² Ellis's *Letters*, 2nd series, iii. p. 376, and *Mis. Aul.* p. 155

While alone to myself I repeat all her charms,
She I love may be lock'd in another man's arms,
She may laugh at my cares, and so false she may be,
To say all the kind things she before said to me :
 O then, 'tis O then, that I think there's no hell
 Like loving too well.

But when I consider the truth of her heart,
Such an innocent passion, so kind without art ;
I fear I have wronged her, and hope she may be
So full of true love to be jealous of me :
 And then 'tis I think that no joys are above
 The pleasures of love.¹

That he understood foreign affairs better than all his councils and counsellors put together was the repeated remark of the Lord Keeper Guilford. In his exile he had acquired either a personal acquaintance with most of the eminent statesmen in Europe, or else from such as could instruct him he had received their characters :—and this knowledge, the Lord Keeper would continue, he perpetually improved by conversing with men of quality and ambassadors, whom he would sift, and by what he obtained from them ('possibly drunk as well as sober'), would serve himself one way or other. 'When they sought,' his lordship added,

¹ From *Choice Ayres, Songs, etc.*, 1676, folio; see also Roger North's *Memoirs of Musick*, 4to, 1846, p. 104; Hawkins's *History of Music*, v. 447; and Park's ed. of Walpole's *Royal and Noble Authors*, i. 154.

'to sift him—who, to give him his due, was but too open—he failed not to make his best of them.'¹

His love of wine was the common failing of his age. The couplet which I shall have occasion hereafter to include among his happy replies :

Good store of good claret supplies everything
And the man that is drunk is as great as a king,

affords no ill notion of the feeling current at Whitehall. When the Duke of York, after dinner, asked Henry Saville if he intended to invite the King to the business of the day, Saville wondered what he meant, and incurred the displeasure of the Duke by continuing the King in the belief that hard-drinking was the business before them.²

His great anxiety was the care of his health, thinking it, perhaps, more reconcilable with his pleasures than he really found it. He rose early, walked generally three or four hours a day by his watch, and when he pulled it out, skilful men, it is said, would make haste with what they had to say to him. He walked so

¹ North, ii. 102, ed. 1826.

² *Lady R. Russell's Letters*, by Miss Berry, p. 177.

rapidly with what Teonge calls ‘his wonted large pace,’¹ that it was a trouble, as Burnet observes, for others to keep up with him. This rapid walk gives a sting to the saying of Shaftesbury, that ‘he would *leisurely* walk his Majesty out of his dominions,’² while it explains his advice to his nephew, Prince George of Denmark, when he complained to Charles of growing fat since his marriage, ‘Walk with me, hunt with my brother, and do justice on my niece, and you will not be fat.’³

His ordinary conversation—and much of his time was passed in ‘discoursing,’⁴—hovered too frequently between profanity and indecency, and in its familiarity was better adapted to his condition before he was restored than afterwards. Yet it had withal many fascinations of which the best talker might be proud—possessing a certain softness of manner that placed his hearers at ease, and sent them away enamoured with what he said.⁵ When he thought fit to unbend entirely, he exhibited great quickness

¹ Teonge’s *Diary*, p. 232.

² Sprat’s *Account of the Rye-House Plot*.

³ *Antony & Wood’s Life*, ed. Bliss, p. 260.

⁴ North’s *Lives*, ed. 1826, ii.

⁵ Burnet, ii. 467, ed. 1823.

of conception, much pleasantness of wit, with great variety of knowledge, more observation and truer judgment of men than one would have imagined by so careless and easy a manner as was natural to him in all he said or did.¹ Such at least is the written opinion of Sir William Temple. His speech to La Belle Stuart, who resisted all his importunities,—that he hoped he should live to see her ‘ugly and willing;’²—his letter to his sister on hearing of her pregnancy,³ and his speech to his wife, ‘You lie: confess and be hanged,’⁴ must be looked upon in connection with the outspoken language of his age—an age in which young women, even of the higher classes, conversed without circumspection and modesty, and frequently met at taverns and common eating-houses.⁵

‘If writers be just to the memory of King Charles II.,’ says Dryden, addressing Lord Halifax, ‘they cannot deny him to have been an exact knower of mankind, and a perfect

¹ Temple, ii. 408, ed. 1770.

² Lord Dartmouth’s note in Burnet, i. 436, ed. 1823.

³ Dalrymple’s *Memoirs*, Appendix, p. 21, ed. 1773.

⁴ Pepys.

⁵ Clarendon’s *Life*, i. 358, ed. 1826.

distinguisher of their talents.' 'It is true,' he continues, 'his necessities often forced him to vary his counsellors and counsels, and sometimes to employ such persons in the management of his affairs who were rather fit for his present purpose than satisfactory to his judgment; but where it was choice in him, not compulsion, he was master of too much good sense to delight in heavy conversation; and, whatever his favourites of state might be, yet those of his affection were men of wit.'¹

He was an admirable teller of a story, and loved to talk over the incidents of his life to every new face that came about him. His stay in Scotland, his escape from Worcester, and the share he had in the war of Paris, in carrying messages from the one side to the other, were his common topics. He went over these in a very graceful manner, but so often and so copiously, says Burnet, that all those who had been long accustomed to them were soon weary, and usually withdrew, so that he often began them in a full audience, and before he had done there were not above four or five left about him. But this general unwillingness to

¹ Dryden—Dedication of *King Arthur*, 4to, 1691.

listen is contradicted by Sheffield, who observes that many of his ministers, not out of flattery, but for the pleasure of hearing it, affected an ignorance of what they had heard him relate ten times before, treating a story of his telling as a good comedy that bears being seen often, if well acted. This love of talking made him, it is said, fond of strangers, who hearkened to his stories and went away as in a rapture at such uncommon condescension in a king; while the sameness in telling caused Lord Rochester to observe, that ‘he wondered to see a man have so good a memory as to repeat the same story without losing the least circumstance, and yet not remember that he had told it to the same persons the very day before.’¹

He was undisturbed by libels; enjoying the severities of Wilmot, enduring and not resenting the bitter personalities of Sheffield.² To have been angry about such matters had been a trouble; he therefore let them alone, banishing Wilmot only for a time for a libel which he had given him on himself, and rewarding

¹ Burnet, i. 458, ed. 1823.

² Lord Rochester to Saville, relative to Mulgrave’s *Essay on Satire*. (Malone’s *Life of Dryden*, p. 134.) See also Burnet, i. 433, ed. 1823.

Sheffield for a satire unsurpassed for boldness in an age of lampoons. He was compared to Nero, who sung while Rome was burning, and pardoned the malice of the wit in the satire of the comparison. He loved a laugh at court as much as Nokes or Tony Leigh did upon the stage.

Yet he would laugh at his best friends, and be
Just as good company as Nokes or Leigh.¹

Few indeed escaped his wit, and rather than not laugh he would turn the laugh upon himself.

Words or promises went very easily from him,² and his memory was only good in such matters as affection or caprice might chance to determine. Had he been less ‘unthinking,’ we should have had an epic from the muse of Dryden, ‘but being encouraged only with fair words from King Charles II.,’ writes the great poet, ‘my little salary ill paid, and no prospect of a future subsistence, I was thus discouraged in the beginning of my attempt.’ If we

¹ Mulgrave’s *Essay on Satire*. Mr. Bolton Corney, in vol. iii. p. 162 of *Notes and Queries*, has in a most unanswerable manner vindicated Mulgrave’s claim to the authorship of this satire.

² Burnet, ii. 466.

lost ‘King Arthur,’ we gained ‘Absalom and Achitophel.’ Thus discouraged, Dryden took to temporary subjects, nor let us regret the chance that drove him from his heroic poem.

Among the most reprehensible of the minor frailties of his life, for which he must be considered personally responsible, was his squandering on his mistresses the £70,000 voted by the House for a monument to his father, and his thrusting the Countess of Castlemaine into the place of a Lady of the Bedchamber to his newly-married wife. The excuse for the former fault, that his father’s grave was unknown, was silly in the extreme, and has since been proved to be without foundation; while his letter in reply to the remonstrance of Lord Clarendon, not to appoint his mistress to a place of honour in the household of his wife, assigns no reason for such a step, while it holds out a threat of everlasting enmity should Clarendon continue to oppose his will.¹

One of his favourite amusements was fishing, and the Thames at Datchet one of his

¹ See it in Lister’s *Life of Clarendon*, iii. 202.

places of resort. Lord Rochester alludes to his passion for the sport in one of his minor poems,¹ and among his household expenses is an allowance to his cormorant keeper for his repairing yearly into the north parts of England ‘to take haggard cormorants for the King’s disport in fishing.’² His fancy for his ducks was long perpetuated in the public accounts, as Berenger observed, when a century after he was making his inquiries at the Mews for his ‘History of Horsemanship.’ Struck by the constant introduction of a charge for hemp-seed, he was led at last to inquire for what purpose the seed was wanted. That none was used was at once admitted, but the charge had been regularly made since the reign of Charles II., and that seemed sufficient reason for its continuance in the Mews accounts.³ Many an abuse has been perpetuated on no better grounds.

¹ *State Poems*, 8vo, 1697, p. 43. Reresby’s *Memoirs*, 8vo, 1735, p. 100. Lord Rochester’s poem, in a MS. of the time, is headed ‘Flatfoot, the Gudgeon Taker.’ (MS. in possession of R. M. Milnes, Esq., M.P. [Lord Houghton], ii. 240.) ‘1 July 1679.—Little was done all day [at Windsor] but going a fishing. At night the Duchess of Portsmouth came. In the morning I was with the King at Mrs. Neil’s.’—*Henry Sidney, Lord Romney’s, Diary*, i. 20.

² *Audit Office Enrolments* (mss.), vi. 326.

³ Nichols’s *Tatler*, 8vo, 1786, iii. 361.

Such was Charles II. :

Great Pan who wont to chase the fair
And loved the spreading oak;¹

and such are the materials from which David Hume and Sir Walter Scott, Mr. Fox and Mr. Macaulay, have drawn in part their characters of the King. But there are other materials for a true understanding of the man :

A merry monarch, scandalous and poor,

and these are his sayings, which Walpole loved to repeat, and of which I have made a collection in the following chapter.

¹ Addison 'To Sir Godfrey Kneller.'

CHAPTER V.

THE SAYINGS OF KING CHARLES II.

‘I HAVE made a collection,’ said Walpole, ‘of the witty sayings of Charles II., and a collection of *bon-mots* by people who only said one witty thing in the whole course of their lives.’¹ Both these collections are, it is believed, unfortunately lost. The former deficiency I have, however, attempted to supply (I fear imperfectly) in the following chapter; regarding remarkable sayings as among the very best illustrations of individual character and manners.

The satirical epitaph written upon King Charles II. at his own request,² by his witty favourite the Earl of Rochester, is said to be not more severe than it is just:

Here lies our sovereign lord the King,
Whose word no man relies on;
Who never said a foolish thing,
And never did a wise one.

¹ *Walpoliana*, i. 58.

² So Sir Walter Scott in *Misc. Prose Works*, xxiv. 171—but upon what authority?

How witty was the reply. ‘The matter,’ he observed, ‘was easily accounted for—his discourse was his own, his actions were his ministry’s.’¹

A good story of the King and the Lord Mayor of London at a Guildhall dinner has been preserved to us in *The Spectator*. The King’s easy manner, and Sir Robert Viner’s due sense of City hospitality, carried the dignitary of Guildhall into certain familiarities not altogether graceful at any time, and quite out of character at a public table. The King, who understood very well how to extricate himself from difficulties of this description, gave a hint to the company to avoid ceremony, and stole off to his coach, which stood ready for him in Guildhall Yard. But the Mayor liked his Majesty’s company too well, and was grown so intimate that he pursued the merry sovereign, and, catching him fast by the hand, cried out with a vehement oath and accent, ‘Sir, you shall stay and take t’other bottle.’ ‘The airy monarch,’ continues the narrator of the anecdote, ‘looked kindly at him over his shoulder, and with a smile and graceful air (for

¹ Hume’s *History of England*, viii. 212.

I saw him at the time and do now), repeated this line of the old song :

He that's drunk is as great as a king,¹

and immediately turned back and complied with his landlord.² This famous anecdote is importantly illustrated by a letter from the Countess-Dowager of Sunderland to her brother, Henry Sidney, written five years after the mayoralty of Sir Robert Viner.³ The King had supped with the Lord Mayor; and the Aldermen on the occasion drank the King's health over and over upon their knees, wishing every one hanged and damned that would not serve him with their lives and fortunes. But this was not all. As his guards were drunk, or said to be so, they would not trust his Majesty with so insecure an escort, but attended him themselves to Whitehall, and, as the lady-writer observes, 'all went merry out of the King's cellar.' So much was this accessibility of manner in the King acceptable to

¹ In Tate's *Cuckold's Haven*, 4to, 1685, is the following couplet :

Good store of good claret supplies every thing,
And the man that is drunk is as great as a king.

² *Spectator*, No. 462.

³ Letter of March 12 [1679-80], in Henry Sidney's *Diary*, etc., i. 300.

his people, that the Mayor and his brethren waited next day at Whitehall to return thanks to the King and Duke for the honour they had done them, and the Mayor, confirmed by this reception, was changed from an ill to a well affected subject.

It was an age of nicknames—the King himself was known as ‘Old Rowley,’ in allusion to an ill-favoured but famous horse in the Royal Mews. Nor was the cognomen at all disagreeable to him. Mrs. Holford, a young lady much admired by the King, was in her apartments singing a satirical ballad upon *Old Rowley the King*, when he knocked at her door. Upon her asking who was there, the King, with his usual good humour, replied, ‘Old Rowley himself, madam.’¹ Hobbes he called ‘the Bear.’ ‘Here comes the Bear to be baited,’ was his remark, as soon as he saw the great philosopher surrounded by the wits who rejoiced in his conversation.² A favourite yacht received from him the name of *Fubbs*—in honour of the Duchess of Portsmouth, who

¹ Granger’s *Biog. Hist.* iv. 50, ed. 1775.

² Aubrey’s *Life of Hobbes*. See also *Tom Brown*, i. 174, ‘King Charles II. compared old Hobbes to a bear.’

was become notably plump in her person.¹ The Queen he called ‘a bat,’ in allusion to her short, broad figure, her swarthy complexion, and the projection of her upper lip from a protuberant foretooth.²

His politeness was remarkable, and he could convey a rebuke in the style of a wit and a gentleman. When Penn stood before him with his hat on—the King put off his. ‘Friend Charles,’ said Penn, ‘why dost thou not keep on thy hat?’ ‘Tis the custom of this place,’ replied the monarch, ‘that only one person should be covered at a time.’³ The well-known English schoolmaster, Busby, excused himself to the King for wearing his hat in his Majesty’s presence in his own school at Westminster: ‘If I were seen without my hat, even in the presence of your Majesty, the boys’ respect for me would certainly be lessened.’ The excuse, such is the tradition at Westminster, was at once admitted, and Busby wore his hat

¹ Hawkins’s *History of Music*, iv. 359, n.

‘The lean provokes me with her naughty rubs,
But if she’s plump, ‘tis then my pretty Fubbs.’

Poems, collected by N. Tate, 1685, p. 35.

² Lord Dartmouth in Burnet, i. 299, ed. 1823.

³ Grey’s *Huibras*, i. 376.

before the King as he still is seen to wear it in his portrait in the Bodleian.

When reprimanded by one of his courtiers for leading or interlarding his discourse with unnecessary oaths, he defended himself by saying, ‘Your Martyr swore twice more than ever I did.’¹ And, in allusion again to his father’s character, he observed to Lord Keeper Guilford, who was musing somewhat pensively on the woolsack, ‘My Lord, be of good comfort, I will not forsake my friends as my father did.’² To Reresby he remarked, ‘Do not trouble yourself; I will stick by you and my old friends, for if I do not I shall have nobody stick to me;’ and on another occasion he said to the same memorialist, ‘Let them do what they will, I will never part with any officer at the request of either House; my father lost his head by such compliance, but as for me, I intend to die another way.’³

While Prince, seeing a soldier of the Parliament—one of Cromwell’s officers, and one active against the King—led through the streets

¹ Rev. Mr. Watson’s *Apology for his conduct on Jan. 30, 8vo, 1756*, p. 34, and *Malone’s Shakespeare*, by Boswell, iii. 235.

² North, i. 387.

³ Reresby’s *Memoirs*, ed. 1735, pp. 103, 105.

of Oxford as a prisoner, he asked what they designed to do with him. They said they were carrying him to the King, his father; ‘Carry him rather to the gallows and hang him up,’ was the reply; ‘for if you carry him to my father he’ll surely pardon him.’¹ This was assuredly not cruelty in Charles—but merely an odd specimen of his ever playful temperament.

He was altogether in favour of extempore preaching, and was unwilling to listen to the delivery of a written sermon. Patrick excused himself from a chaplaincy, ‘finding it very difficult to get a sermon without book.’² On one occasion the King asked the famous Stillingfleet, ‘how it was that he always reads his sermons before him, when he was informed that he always preached without book elsewhere?’ Stillingfleet answered something about the awe of so noble a congregation, the presence of so great and wise a prince, with which the King himself was very well contented. ‘But pray,’ continued Stillingfleet, ‘will your Majesty give me leave to ask you a question? Why

¹ Dr. Lake’s Diary in *Camden Miscellany*, vol. i.

² Patrick’s *Autobiography*, p. 66.

do you read your speeches when you can have none of the same reasons?' 'Why truly, doctor,' replied the King, 'your question is a very pertinent one, and so will be my answer. I have asked the two Houses so often and for so much money, that I am ashamed to look them in the face.'¹ This 'slothful way of preaching,' for so the King called it, had arisen during the civil wars; and Monmouth, when Chancellor of the University of Cambridge, in compliance with the order of the King, directed a letter to the University that the practice of reading sermons should be wholly laid aside.²

When Cosin, Bishop of Durham, reminded the King that he had presumed to recommend Sancroft and Sudbury as chaplains to his Majesty, the King replied, 'My Lord, recommend two more such to me, and I will return you any four I have for them.'³

One of his replies to Sir Christopher Wren is characteristic both of the monarch and his architect. The King was inspecting the new apartments which Wren had built for him in his hunting-palace at Newmarket, and observed

¹ *Richardsoniana*, p. 89.

² Wilkins's *Concilia*, iv. 594.

³ Dr. Lake's Diary in *Camden Miscellany*, vol. i.

that 'he thought the rooms too low.' Sir Christopher, who was small in height, walked round them, and looking up and about him, said, 'I think, and it please your Majesty, they are high enough.' Charles, squatting down to his architect's height, and creeping about in this whimsical posture, cried, 'Ay, Sir Christopher, I think they are high enough.'¹

The elder Richardson was fond of telling a characteristic story of the King and kingly honour. A cutpurse, or pickpocket, with as much effrontery of face as dexterity of finger, had got into the Drawing-room on the King's birthday, dressed like a gentleman, and was detected by the King himself taking a gold snuff-box out of a certain Earl's pocket. The rogue, who saw his sovereign's eye upon him, put his finger to his nose, and made a sign to the King with a wink to say nothing. Charles took the hint, and, watching the Earl, enjoyed his feeling first in one pocket and then in another for his missing box. The King now called the nobleman to him. 'You need not give yourself,' he said, 'any more trouble about it, my Lord, your box is gone; I am myself

¹ *Richardsoniana*, p. 187.

an accomplice :—I could not help it, I was made a confidant.'¹

Of his graver and deeper remarks Dryden has preserved a specimen. 'I remember a saying,' writes the poet, 'of King Charles II. on Sir Matthew Hale (who was, doubtless, an uncorrupted and upright man), that his servants were sure to be cast on any trial which was heard before him; not that he thought the Judge was possibly to be bribed, but that his integrity might be too scrupulous; and that the causes of the Crown were always suspicious when the privileges of subjects were concerned.'² The wisdom of the remark as respects Sir Matthew Hale is confirmed by Roger North. 'If one party was a courtier,' says North, 'and well dressed, and the other a sort of puritan, with a black cap and plain clothes, Hale insensibly thought the justice of the cause with the latter.'³ Nor has it passed without the censure of Johnson. 'A judge,' said the great Doctor, 'may be partial otherwise than to the Crown; we have seen judges partial to the Populace.'⁴

¹ *Richardsoniana*, p. 103.

² *Dryden's Prose Works*, by Malone, iv. 156.

³ North, i. 119.

⁴ *Boswell*, by Croker, p. 448, ed. 1848.

His easy, gentlemanlike way of expressing disapprobation is exemplified in a saying to which I have already had occasion to refer. ‘Is that like me?’ he asked Riley the painter, to whom he had sat for his portrait; ‘then, odds fish! I am an ugly fellow.’¹

When told that the Emperor of Morocco had made him a present of two lions and thirty ostriches, he laughed, and said he ‘knew nothing more proper to send by way of return than a flock of geese.’²

Of Harrow Church, standing on a hill and visible for many miles round, he is said to have remarked that ‘it was the only *visible* church he knew’;³ and when taken to see a fellow climb up the outside of a church to its very pinnacle and there stand on his head, he offered him, on coming down, a patent to prevent any one doing it but himself.⁴

‘Pray,’ he said at the theatre, while observing the grim looks of the murderers in ‘Macbeth,’ ‘pray what is the reason that we never see a rogue in a play, but, odds fish! they always

¹ Walpole’s *Anecdotes*.

² Reresby’s *Memoirs*, ed. 1735, p. 132.

³ *Remarks on Squire Ayre’s Life of Pope*, 12mo, 1745, p. 12.

⁴ Horace Walpole, in *Gentleman’s Magazine* for January 1848.

clap him on a black periwig, when it is well known one of the greatest rogues in England always wears a fair one?' The allusion was, it is asserted, to Oates, but, as I rather suspect, to Shaftesbury. The saying, however, was told by Betterton to Cibber.¹

He was troubled with intercessions for people who were obnoxious to him; and once, when Lord Keeper Guilford was soliciting his favour on behalf of one he did not like, he observed facetiously, 'It is very strange that every one of my friends should keep a tame knave.'²

One day while the King was being shaved, his impudent barber observed to him that 'he thought none of his Majesty's officers had a greater trust than he.' 'Oy,' said the King, 'how so, friend?' 'Why,' said the barber, 'I could cut your Majesty's throat when I would.' The King started up and said, 'Odds fish! that very thought is treason; thou shalt shave me no more. The barber of Dionysius, who had made the same remark, was crucified for

¹ Cibber's *Apology*, ed. 1740, p. 111.

² North's *Lives*, ii. 247, ed. 1826.

³ *Richardsoniana*, p. 106.

his garrulity ; but honest Rowley was not cruel. His loquacious barber was only dismissed. ‘ Falsehood and cruelty,’ he said to Burnet, ‘ he looked on as the greatest crimes in the sight of God.’¹

Of Woolley, afterwards Bishop of Clonfert, he observed wittily and with great knowledge of character, that he ‘ was a very honest man, but a very great blockhead—that he had given him a living in Suffolk, swarming with Nonconformists—that he had gone from house to house and brought them all to Church—that he had made him a Bishop for his diligence ; but what he could have said to the Nonconformists he could not imagine, except he believed that his nonsense suited their nonsense.’²

On one occasion, when unable or unwilling to sleep, he was so much pleased with a passage in a sermon by South, that he laughed outright, and turning to Laurence Hyde, Lord Rochester, ‘ Odds fish ! Lory,’ said he, ‘ your chaplain must be a Bishop, therefore put me in mind of

¹ Burnet, ii. 169, ed. 1823.

² *Ibid.*, i. 449, ed. 1823. The story is spoilt in *Walpoliana*, i. 58, and in Walpole’s Letter to Mann of 31st July 1762, and to Lady Ossory 18th October 1783.—P. C.

him next vacancy.'¹ Of Barrow, he said that 'he was an unfair preacher,'² because, as it has been explained, he exhausted every subject and left no room for others to come after him ;—but the King's allusion was made somewhat slyly to the length as well as excellence of Barrow's sermons.'³

He said often he 'was not priest-ridden : he would not venture a war nor travel again for any party.'⁴ Such is Burnet's story, curiously confirmed as it is by Sir Richard Bulstrode's conversation with the King on his former exile and the then condition of the country. 'I,' said the King, most prophetically indeed, 'am weary of travelling—I am resolved to go abroad no more ; but when I am dead and gone, I know not what my brother will do. I am much afraid that when he comes to the Crown he will be obliged to travel again.'⁵

He observed, in allusion to the amours of the Duke of York and the plain looks of his mistresses, that he 'believed his brother had

¹ *Biographia Britannica*, art. 'South.'

² Life in *Biographia Britannica*.

³ *Biographia Britannica*, art. 'Barrow.'

⁴ Burnet, i. 356, ed. 1823.

⁵ Sir Richard Bulstrode's *Memoirs*, p. 424.

his favourites given him by his priests for penance.'¹

After taking two or three turns one morning in St. James's Park, the King, attended only by the Duke of Leeds and Lord Cromarty, walked up Constitution Hill into Hyde Park. When he was crossing the road, where Apsley House now is, the Duke of York, who had been hunting that morning on Hounslow Heath, was seen returning in his coach, escorted by a party of the Guards, who, as soon as they perceived the King, suddenly halted, and stopped the coach. The Duke being acquainted with the occasion of the halt, immediately got out, and after saluting the King, said he was greatly surprised to find his Majesty in that place, with so small an attendance, and that he thought his Majesty exposed himself to some danger. 'No kind of danger, James,' was the reply: 'for I am sure no man in England will take away my life to make you King.' The old Lord Cromarty often mentioned this anecdote to his friends.²

¹ Burnet, i. 288, ed. 1823.

² King's *Anecdotes of his Own Times*, p. 61.

'It is better to be envied than pitied,' was his observation to Lord Chancellor Clarendon.¹

'He that takes one stone from the Church takes two from the Crown,' was another of his sayings preserved by Pepys.²

He said to Lauderdale, to 'let Presbytery go, for it was not a religion for gentlemen.'³

That 'God would not damn a man for a little irregular pleasure,' he observed in one of his free discourses with Burnet on points of religion.⁴

If his short characters of men were in common at all like the one that has been preserved to us of Godolphin, we have lost a good deal by the lack of reporters. Of Godolphin, when only a page at court, he said, that 'he was never *in* the way, and never *out* of the way';⁵ and this was a character, says Lord Dartmouth, which Godolphin maintained to his life's end.

When told by Will Legge, that the pardoning of Lord Russell would, among other things, lay an eternal obligation upon a very great

¹ *Clarendon's Own Life*, i. 412, ed. 1827.

² Pepys, 29th March 1669.

³ Burnet, i. 184, ed. 1823.

⁴ *Ibid.*, ii. 23, ed. 1823.

⁵ Lord Dartmouth in Burnet, ii. 240, ed. 1823.

and numerous family, he replied, with reason on his side, ‘ All that is true ; but it is as true, that if I do not take his life he will soon have mine.’¹

Eager for the marriage of the Princess Mary to the Prince of Orange, on being reminded of his promise to the Duke of York (to whom the match was unwelcome), that he would not dispose of the daughter without the father’s consent, he replied it was true he had given his brother such a promise, ‘ but, odds fish ! he *must* consent.’² After the marriage the King entered their room as soon as they were in bed, and drawing the curtains, cried out to the Prince—it is the chaplain who tells the story, an archdeacon and prebendary of Exeter, whose words I would fain quote in full—‘ Now, Nephew. Hey ! St. George for England !’³

When Sancroft, dean of St. Paul’s, was brought to Whitehall by Will Chiffinch, that Charles might tell him in person of his appointment to the archbishopric of Canterbury, the dean urged his unfitness for that office, and

¹ Lord Dartmouth’s note in Burnet, ii. 370, ed. 1823.

² *Ibid.*, i. 118, ed. 1823.

³ Dr. Lake’s Diary in *Camden Miscellany*, vol. i.

requested his Majesty to bestow it on some more worthy person. The King replied, that, ‘whether he woul accept the Primacy or not, his Deanery was already given to Dr. Stillingfleet.’¹

When Sir John Warner turned Papist and retired to a convent, his uncle, Dr. Warner, who was one of the King’s physicians, upon apprehension that Sir John might convert his property to popish uses, pressed his Majesty to order the Attorney-General to proceed at law for securing his estate to himself, as next male heir. ‘Sir John at present,’ said the King, ‘is one of God Almighty’s fools, but it will not be long before he returns to his estate, and enjoys it himself.’²

One of his last sayings related to his new Palace at Winchester. Impatient to have the works finished, he remarked that ‘a year was a great time in his life.’³

When on his deathbed, the Queen sent him a message that she was too unwell to resume her post by the couch, and implored pardon for any offence which she might unwittingly have

¹ Dr. Lake’s Diary in *Camden Miscellany*, vol. i.

² *Secret History of Whitehall.* ³ North, ii. 105, ed. 1826.

given. ‘She ask my pardon, poor woman!’ cried Charles. ‘I ask hers with all my heart.’

In his last moments he apologised to those who had stood round him all night for the trouble he had caused. ‘He had been,’ he said, ‘a most unconscionable time dying; but he hoped that they would excuse it.’¹ A like feeling ruffled the last moments of the polite Earl of Chesterfield, whose only expressed anxiety related to his friend Dayrolles being in the room without a chair to sit down upon—‘Give Dayrolles a chair.’

If he was ready at a reply, there were others about him who were not less happy. When he called Lord Chancellor Shaftesbury, in Ashley’s own hearing, ‘the greatest rogue in England,’ the reply was—‘Of a subject, sir, perhaps I am.’² Not less witty was the sarcastic answer of the Lord Dorset, to whom I have already introduced the reader as a lover of Nell Gwyn. The Earl had come to court on Queen Elizabeth’s birthday, long kept as a holiday in London and elsewhere, and still, I

¹ Macaulay, i. 439.

² Preserved by the witty Lord Chesterfield. *Works*, by Lord Mahon, ii. 334.

believe, observed by the benchers of Gray's Inn. The King, forgetting the day, asked 'what the bells rang for?' The answer given, the King asked further, 'how it came to pass that her birthday was still kept, while those of his father and grandfather were no more thought of than William the Conqueror's?' 'Because,' said the frank peer to the frank King, 'she being a woman chose men for her counsellors, and men when they reign usually choose women.'¹ Of the same stamp was the more than half-heard *aside* of the Duke of Buckingham, to an appeal to the monarch 'as the father of his people.' 'Of a good many of them,' whispered the author of the *Rehearsal*.

I have referred in a former chapter to the King's partiality for his dogs, one species of which is still celebrated among the *fancy* as King Charles's breed. On the occasion of an entry into Salisbury, an honest Cavalier pressed forward to see him, and came so near the coach that his Majesty cautioned the poor man not to cling too close to the door lest one of the little black spaniels in the coach

¹ *Richardsoniana*.

should chance to bite him. The loyalist still persisting in being near, a spaniel seized him by the finger, and the sufferer cried with a loud voice, ‘God bless your Majesty, but G—d d—n your dogs!’¹ This story has been preserved to us by the mercurial Duke of Wharton as an illustration of the indulgence which the King accorded to his subjects on all occasions,—as an instance of the popular, easy, and endearing arts which ensure to a monarch the love and good-will of his people. But his best saying was his last,—‘Let not poor Nelly starve!’ and this, the parting request of the Merry Monarch, reminds us that it is time once more to return—to Nelly.

¹ Duke of Wharton’s *Works*.

CHAPTER VI.

Birth of the Duke of St. Albans—Arrival of Mademoiselle de Quérouaille—Death of the Duchess of Orleans—Nelly's house in Pall Mall—Countess of Castlemaine created Duchess of Cleveland—Sir John Birkenhead, Sir John Coventry, and the Actresses at the two Houses—Insolence of Dramatists and Actors—Evelyn overhears a conversation between Nelly and the King—The Protestant and Popish Mistresses—Story of the Service of Plate—Printed Dialogues illustrative of the rivalry of Nelly and the Duchess of Portsmouth—Madame Sevigné's account of it—Story of the Smock—Nelly in mourning for the Cham of Tartary—Story of the two Fowls—Portsmouth's opinion of Nelly—Concert at Nell's house—The Queen and la Belle Stuart at a Fair disguised as Country Girls—Births, Marriages, and Creations—Nelly's disappointment—Her witty remark to the King—Her son created Earl of Burford, and betrothed to the daughter and heiress of Vere, Earl of Oxford.

ON the 8th of May 1670, while the court was on its way to Dover to receive and entertain the Duchess of Orleans, Nell Gwyn was delivered of a son in her apartments in Lincoln's Inn Fields. The father was King Charles II., and the son was called Charles Beauclerk. The boy grew in strength and beauty, and became a favourite with his father. Where the child was christened, or by whom he was

brought up, I have failed in discovering. There is reason to believe that Sir Fleetwood Sheppard, the friend of the witty Earl of Dorset, was his tutor, and that the poet Otway was in some way connected with his education.¹ To Sheppard one of the best of the minor poems of Prior is addressed.



In the suite of followers attending the beautiful Duchess of Orleans to Dover came Louise Renée de Penencourt de Quérouaille, a girl of

¹ Then for that cub her son and heir,
Let him remain in Otway's care.

Satire on Nelly. Harl. MS. 7319, fol. 135.

nineteen, of a noble but impoverished family in Brittany. She was one of the maids-of-honour to the Duchess, and famous for her beauty, though of a childish, simple, and somewhat baby face.¹ Charles, whose heart was formed of tinder, grew at once enamoured of his sister's pretty maid-of-honour. But Louise was not to be caught without conditions affecting the interests of England. While the court stayed at Dover was signed that celebrated treaty by which England was secretly made subservient to a foreign power, and her King the pensioner of Louis XIV. When this was done Clarendon was living in exile, and the virtuous Southampton, and the all-powerful Albemarle, were in their graves. I cannot conceal my opinion that Nokes was not making the French so ridiculous at Dover (the reader will remember the incident related in a former chapter), as the French were making the English infamous, at the same time and in the same place, by this same treaty.

The Duchess remained for a fortnight in London, and Waller sung her leave-taking in

¹ Such is Evelyn's description, confirmed by the various portraits of her preserved at Hampton Court Palace, at Goodwood, the seat of the Duke of Richmond, etc.

some of his courtly and felicitous couplets. It was indeed a last farewell. In another month the royal lady by whom the treaty was completed was no more. She died at St. Cloud on the 30th of June, in her twenty-sixth year, poisoned, it is supposed, by a dose of sublimate given in a glass of succory-water.¹

Louise de Quérouaille abiding in England, became the mistress of the King, Duchess of Portsmouth, and—the rival of Nell Gwyn. Her only child by the King was recognised by the royal name of Lennox,² created Duke of Richmond, and was the lineal ancestor of the present Goodwood family of that noble name and title.

On the return of the court to London, Nelly removed from Lincoln's Inn Fields to a house on the east end of the north side of Pall Mall, from whence in the following year she removed

¹ See Bossuet's account of her death in *Gentleman's Magazine* for August 1851. [Of late years the question of the death of Henrietta, Duchess of Orleans, has been investigated by Littré, who came to the conclusion that she died a natural death. The Duke de Saint-Simon's account of the poisoning in his *Mémoirs* is very circumstantial.—ED.]

² Charles Lennox, natural son of Charles II., was born July 29, 1672, created Earl of March and Duke of Richmond 1675, also in the same year Earl of Darnley and Duke of Lennox; K.G. 1681. He died May 27, 1723.—ED.

to a house on the south side, with a garden towards St. James's Park. Her neighbour on one side was Edward Griffin, Esq., Treasurer of the Chamber, and ancestor of the present Lord Braybrooke ; and, on the other, the widow of Charles Weston, third Earl of Portland.¹ Nelly at first had only a lease of the house, which, as soon as she discovered, she returned the conveyance to the King, with a remark characteristic of her wit and of the monarch to whom it was addressed. The King enjoyed the joke, and perhaps admitted its truth, so the house in Pall Mall was conveyed *free* to Nelly and her representatives for ever. The truth of the story is confirmed by the fact that the house which occupies the site of the one in which Nelly lived, now No. 79, and tenanted by the Society for the Propagation of the Gospel in Foreign Parts, is the only freehold on the south or Park side of Pall Mall.²

For many months preceding the retirement of Nelly from the stage, the palace of White-

¹ Cunningham's *Handbook for London*, article 'Pall Mall.'

² It is right to add, as Mr. Fearnside has kindly informed me, that no entry of the grant is to be found in the Land Revenue Record Office. [No. 79 is now occupied by the Eagle Insurance Office. The house has been twice rebuilt since Nell Gwyn lived in it.—ED.]

hall had hardly been a place for either the wife or the mistress—the Queen or the Countess of Castlemaine. The King, in November 1669, when his intimacy with ‘Madam Gwin,’ as she was now called, had begun to be talked about, had settled Somerset House, in the Strand, on his Queen for her life; and, in August 1670, when his liking for Nelly was still on the increase, and his growing partiality for Louise de Querouaille the theme of common conversation, the imperious Countess of Castlemaine was appeased, for a time, at least, by the Heralds College title of Duchess of Cleveland.

There were people, however, and those too not of the sourer kind, who were far from being pleased with the present state of the morality at court, and the nature and number of the King’s amours. The Theatres had become, it was said, nests of prostitution. In Parliament it was urged by the opponents of the court that a tax should be levied on the playhouses. This was of course opposed; and by one speaker on that side the bold argument was advanced, that ‘the players were the King’s servants, and a part of his pleasure.’ The speaker was Sir John Birkenhead, a man

of wit, though not over lucky on this occasion. He was followed by Sir John Coventry, who asked, with much gravity, ‘whether did the King’s pleasure lie among the men that acted or the women?’ The saying was conveyed to the King, and Sir John Coventry was waylaid on his road to his house in Suffolk Street, on a dark night in December, and his nose cut to the bone that he might remember the offence he had given to his sovereign. The allusion chiefly applied to Moll Davis and Nell Gwyn, and was made in the very year in which the latter gave birth to the Duke of St. Albans; while the punishment was inflicted in the very street in which Moll Davis lived.¹

Players and authors required looking after. Shadwell brought Sir Robert Howard on the stage in the character of Sir Positive Atall, and in so marked a manner that the caricature was at once apparent. Mrs. Corey (of whom I have already given some account) imitated the oddities of Lady Harvey,² and was imprisoned for her skill and impertinence. Lacy, while

¹ Burnet, i. 468, ed. 1823. He was taken out of his coach (Reresby, p. 18, ed. 1735). The well-known Coventry Act against cutting and maiming had its origin in this incident.

² Pepys, 15th Jan. 1668-9.

playing the Country Gentleman in one of Ned Howard's unprinted plays, abused the court with so much wit and insolence for selling places, and doing everything for money, that it was found proper to silence the play, and commit Lacy to the Porter's Lodge.¹ Kynaston mimicked Sir Charles Sedley, and was severely thrashed by Sedley for his pains.² The Duke of Buckingham, while busy with 'The Rehearsal,' threatened to bring Sir William Coventry (uncle of Sir John) into a play at the King's House, but Coventry's courage averted the attempt.³ He challenged the Duke for the intended insult, and was committed to the Tower by the King for sending a challenge to a person of the Duke's distinction.

Charles's conduct was in no way changed by the personality of the abuse employed against him in the House of Commons. He still visited

His Clevelands, his Nells, and his Carwells.

Evelyn records a walk made on the 2nd March 1671, in which he attended him through St.

¹ Pepys, 15th, 20th April 1667.

² *Ibid.*, 1st Feb. 1668-9.

³ *Ibid.*, 4th March 1688-9.

James's Park, where he both saw and heard 'a familiar discourse between the King and Mrs. Nelly, as they called an impudent comedian,



she looking out of her garden on a terrace at the top of the wall, and the King standing on the green walk under it.' The garden was

attached to her house in Pall Mall, and the ground on which Nelly stood was a Mount or raised terrace, of which a portion may still be seen under the park wall of Marlborough House.¹ Of this scene, at which Evelyn tells us he was 'heartily sorry,' my friend Mr. Ward has painted a picture of surprising truthfulness and beauty.²

When this interview occurred the King was taking his usual quick exercise in the park, on his way to the Duchess of Cleveland, at *Berkshire House*³—subsequently, and till within these few years, called *Cleveland House*—a detached mansion built by the Berkshire branch

¹ The King stood in the garden, which had been added to St. James's Palace, and not, as is generally supposed, in the Mall. The gardens of the Pall Mall houses did not run down so far as the Park.—ED.

² In Ravenscroft's *London Cuckolds* (4to, 1683) is the following stage direction—'Dashwell and Jane upon a mount, looking over a wall that parts the two gardens,' p. 73. Among Mr. Robert Cole's Nell Gwyn Papers (Bills sent to Nelly for payment) there is a charge for this very Mount.

³ Berkshire House was built about 1630. It was purchased by Charles II. in 1668 and presented to the Countess of Castlemaine. It took the name of Cleveland House when the Countess became Duchess of Cleveland. On the death of Charles Fitzroy, Duke of Cleveland and Southampton, in 1730, the house was bought by the Duke of Bridgewater and took his name. The present Bridgewater House was built on the site of the old house in 1847-1850 for Francis, Earl of Ellesmere, great nephew and principal heir of Francis Egerton, Duke of Bridgewater.—ED.

of the Howard family, on the site of the present Bridgewater House. Charles at this time divided his attentions between Nelly and the Duchess. Moll Davis had fallen out of favour, though not forsaken or unpensioned :— while many open and almost avowed infidelities on the part of the Duchess of Cleveland had lessened the kindly feelings of the King towards her, though he continued to supply ample means for the maintenance of the rank to which his partiality had raised her.¹ Poor Alinda, however, was no longer young, and the memory of old attractions could make but little way with Charles against the wit and beauty of Nell Gwyn, and the engaging youth and political influences of the new maid-of-honour, Louise de Querouaille, or Mrs. Carwell, as she was called by the common people, to whom the name offered many difficulties for its proper pronunciation.

There is no reason to suspect that either

¹ She had £6000 a year out of the excise, and £3000 a year from the same quarter for each of her sons. (*Harl. MS. 6013*, temp. Chas. II.) Her pension from the Post Office of £4700 a year was stopped for a time in William III.'s reign ; but the amount then withheld was paid in George I.'s reign to her son the Duke of Grafton, sole executor and residuary legatee. (*Audit Office Enrolments*.)

Nelly or Louise was ever unfaithful to the light-hearted King, or that Charles did not appreciate the fidelity of his mistresses. The people (it was an age of confirmed immorality) rather rejoiced than otherwise at their sovereign's loose and disorderly life. Nelly became the idol of 'the town,' and was known far and near as the Protestant Mistress; while Mrs. Carwell, or the Duchess of Portsmouth, as she had now become, was hated by the people, and was known, wherever Nelly was known, as the Popish Mistress. It is this contrast of position which has given to Nell Gwyn much of the odd and particular favour connected with her name. Nelly was an English girl—of humble origin—a favourite actress—a beauty, and a wit. The Duchess was a foreigner—of noble origin—with beauty certainly, but without English wit; and, worse still, sufficiently suspected to be little better than a pensioner from France, sent to enslave the English King and the English nation. To such a height did this feeling run that Misson was assured hawkers had been heard to cry a printed sheet, advising the King to part with the Duchess of Portsmouth, or to expect most dreadful conse-

quences ;¹ while a still stronger illustration of what the people thought of the Duchess is contained in the reply of her brother-in-law, the Earl of Pembroke, of whom the Duchess had threatened to complain to the King. The Earl told her that if she did he would set her upon her head at Charing Cross, and show the nation its grievance.²

A feeling of antipathy between Protestants and Roman Catholics was at this time exciting the people to many ridiculous pageants and expressions of ill-will to those about the court suspected of anti-Protestant principles. A True Blue Protestant poet was a name of honour, and a Protestant sock a favourite article of apparel.³ When Nelly was insulted in her coach at Oxford by the mob, who mistook her for the Duchess of Portsmouth, she looked out of the window and said, with her usual good-humour, ‘Pray, good people, be civil ; I am the Protestant whore.’ This laconic speech drew upon her the favour of the populace, and

¹ Misson’s *Memoirs*, 8vo, 1719, p. 204.

² Walpole’s *Anecdotes of Painting*, ed. Wornum, p. 464.

³ Shadwell was called the True Blue Protestant poet ; for the Protestant sock, see Scott’s *Dryden*.

Nell was suffered to proceed without further molestation.¹

An eminent goldsmith of the early part of the last century was often heard to relate a striking instance which he himself remembered of Nelly's popularity. His master, when he was an apprentice, had made a most expensive service of plate as a present from the King to the Duchess of Portsmouth : great numbers of people crowded the shop to see what the plate was like ; some indulged in curses against the Duchess, while all were unanimous in wishing the present had been for the use of Mrs. Gwyn.² With the London apprentices, long an influential body east and west of Temple Bar, Nell was always a favourite.

She and the Duchess frequently met at Whitehall, often in good-humour, but oftener not in the best temper one with the other, for Nelly was a wit, and loved to laugh at her Grace. The nature of these bickerings between

¹ The great Lord Peterborough, when mistaken for the Duke of Marlborough, made a similar escape : ‘ Gentlemen, I can convince you by two reasons that I am not the Duke. In the first place, I have only five guineas in my pocket ; and in the second, they are heartily at your service.’

² *The London Chronicle*, Aug. 15, 18, 1778.

them has been well but coarsely described in a single half-sheet of contemporary verses printed in 1682—‘A Dialogue between the Duchess of Portsmouth and Madam Gwyn at parting.’ The Duchess was on her way to France, I believe, for the first time since she landed at Dover, and the language employed by the rival ladies is at least characteristic. Nelly vindicates her fidelity :

Let Fame, that never yet spoke well of woman,
Give out I was a strolling whore and common ;
Yet have I been to him, since the first hour,
As constant as the needle to the flower.

The Duchess threatens her with the people’s ‘ curse and hate,’ to which Nell replies :

The people’s hate, much less their curse, I fear
I do them justice with less sums a year.
I neither run in court nor city’s score,
I pay my debts, distribute to the poor.

Another single sheet in folio, dated a year earlier, records ‘A pleasant Battle between Tutty and Snapshort, the two Lap-Dogs of the Utopian Court.’ Tutty belonged to Nell Gwyn, and Snapshort to the Duchess, and the dialogue is supposed to allude to some real fray between the rival ladies. Tutty describes the mistress of Snapshort as one of Pharaoh’s lean

kine, and with a countenance so sharp as if she would devour him as she had devoured the nation, while Snapshort observes of Nelly that she hopes to see her once more upon a dung-hill, or in her old calling of selling oranges and lemons.

But a still livelier description has been left us by one of the most charming of lady letter-writers : ‘ Mademoiselle amasses treasure,’ says Madame Sevigné, ‘ and makes herself feared and respected by as many as she can ; but she did not foresee that she should find a young actress in her way, whom the King dotes on, and she has it not in her power to withdraw him from her. He divides his care, his time, and his wealth between these two. The actress is as haughty as Mademoiselle ; she insults her, she makes grimaces at her, she attacks her, she frequently steals the King from her, and boasts whenever he gives her the preference. She is young, indiscreet, confident, wild, and of an agreeable humour. She sings, she dances, acts her part with a good grace ; has a son by the King, and hopes to have him acknowledged. As to Mademoiselle, she reasons thus : “ This lady,” says she, “ pretends to be a person of

quality ; she says she is related to the best families in France : whenever any person of distinction dies she puts herself into mourning. If she be a lady of such quality, why does she demean herself to be a courtesan ? She ought to die with shame. As for me, it is my profession. I do not pretend to be anything better. He has a son by me ; I contend that he ought to acknowledge him, and I am assured he will ; for he loves me as well as Mademoiselle."

The good sense of this is obvious enough ; but the satire which it contains will be found to merit illustration.

There is a very rare print of the Duchess of Portsmouth reclining on a mossy bank, with very little covering over her other than a laced chemise. There is also an equally rare print of Nelly in nearly the same posture, and equally unclad. The story runs that Nell had contrived to filch the chemise from the Duchess, and by wearing it herself at a time when the Duchess should have worn it, to have attracted the King, and tricked her rival.¹

¹ Morse's Catalogue of Prints, made by Dodd, the auctioneer, by whom they were sold in 1816.

There is yet another story illustrative of Madame Sevigné's letter. The news of the Cham of Tartary's death reached England at the same time with the news of the death of a prince of the blood in France. The Duchess appeared at Court in mourning—so did Nelly. The latter was asked in the hearing of the Duchess, for whom *she* appeared in mourning. ‘Oh!’ said Nell, ‘have you not heard of my loss in the death of the Cham of Tartary?’ ‘And what relation,’ replied her friend, ‘was the Cham of Tartary to you?’ ‘Oh,’ answered Nelly; ‘exactly the same relation that the Prince of ____¹ was to Mlle. Quérouaille.’ This was a saying after the King’s own heart.

Another of her retorts on the Duchess has been preserved in a small chap-book called ‘Jokes upon Jokes,’ printed in London about the year 1721. Its doggerel hobbles thus:—

The Duchess of Portsmouth one time supped with the
King’s Majesty;
Two chickens were at table, when the Duchess would
make ’em three.

¹ Prince de Rohan. In a letter to Sir Henry Thompson of Escrick, Co. York (dated ‘Westminster, Dec. 1674’), Andrew Marvell wrote: ‘The Duchess of Portsmouth is in deep mourning for the Chevalier de Rohan, as being, forsooth, of kin to that family.’—*Historical MSS. Comm.*, 6th Report, part i. p. 473 b.—ED.

Nell Gwyn, being by, denied the same ; the Duchess speedily
Reply'd here's one, another two, and two and one makes
three.

'Tis well said, lady, answered Nell : O King, here's one
for thee,
Another for myself, sweet Charles, 'cause you and I agree ;
The third she may take to herself, because she found the
same :
The King himself laughed heartily, whilst Portsmouth
blush'd for shame.

It was on a somewhat similar occasion that Nell called Charles the Second *her* Charles the *third*—meaning that her first lover was Charles Hart, her second Charles Sackville, and her third Charles Stuart. The King may have enjoyed the joke, for he loved a laugh, as I have before observed, even at his own expense.

What the Duchess thought of such jokes, was no secret to De Foe. 'I remember' (he says), 'that the late Duchess of Portsmouth in the time of Charles II. gave a severe retort to one who was praising Nell Gwyn, whom she hated. They were talking of her wit and beauty, and how she always diverted the King with her extraordinary repartees, how she had a fine mien, and appeared as much the lady of

quality as anybody. ‘Yes, madam,’ said the Duchess, ‘but anybody may know she has been an orange-wench by her swearing.’¹

Of her manner in diverting the King, Cibber has preserved a story from the relation of Bowman, the actor, who lived to a green old age, and from whom Oldys picked up some characteristic anecdotes. Bowman, then a youth, and famed for his voice, was appointed to take part in a concert at the private lodgings of Mrs. Gwyn; at which were present the King, the Duke of York, and one or two more usually admitted to those detached parties of pleasure. When the music was over, the King gave it extraordinary commendations. ‘Then, sir,’ said the lady, ‘to show that you do not speak like a courtier, I hope you will make the performers a handsome present.’ The King said he had no money about him, and asked the Duke if he had any. ‘I believe, sir’ (answered the Duke), ‘not above a guinea or two.’ Merry Mrs. Nell, turning to the people about her, and making bold with the King’s common expression,

¹ De Foe’s *Review*, viii. 247-8, as quoted in Wilson’s *Life of De Foe*, i. 38.

cried, ‘Odds fish ! what company am I got into?’¹

What the songs at Nell’s concert were like we may gather from Tom D’Urfey, a favourite author for finding words to popular pieces of music. His ‘Joy to great Cæsar’ was much in vogue :—

Joy to great Cæsar,
Long life, love, and pleasure ;
'Tis a health that divine is,
Fill the bowl high as mine is,
 Let none fear a fever,
But take it off thus, boys ;
 Let the King live for ever,
'Tis no matter for us boys—²

No less was the chorus of a song in his ‘Virtuous Wife.’

Let Cæsar live long, let Cæsar live long,
For ever be happy, and ever be young ;
And he that dares hope to change a King for a Pope,
Let him die, let him die, while Cæsar lives long.

If these were sung, as I suspect they were, at Nelly’s house, it was somewhat hard that the King had nothing to give, by way of reward, beyond empty praise for so much loyalty in what was at least meant for song.

There were occurring in England at this

¹ Cibber’s *Apology*, ed. 1740, p. 448. Bowman died 23d March 1739, aged 88.

² D’Urfey’s *Pills*, ii. 155.

time certain events of moment to find places either in the page of history or biography ; but in many of which 'the chargeable ladies about the court,' as Shaftesbury designated the King's mistresses, would probably take very little interest. The deaths of Fairfax or St. John, of Clarendon or Milton, of the mother of Oliver Cromwell, or of the loyal Marquess of Winchester (all of which happened during the time referred to in the present chapter), would hardly create a moment's concern at Whitehall. The news of a second Dutch war might excite more, as it involved an expense likely to divert the King's money from his mistresses. Greater interest, we may be sure, was felt in the death of the Duchess of York and the speculations on the subject of her successor, in Blood's stealing the crown, in the opening of a new theatre in Dorset Gardens, in the representation of 'The Rehearsal,' in the destruction by fire of the first Drury Lane, and in the marriage of the King's eldest child by the Duchess of Cleveland, to Thomas, Lord Dacre,¹ afterwards Earl of Sussex.

¹ Thomas, Lord Dacre, married Lady Anne Palmer (*alias* Fitz-Roy), May 16, 1674. He was created Earl of Sussex on October 5th of the same year.—ED.

While ‘The Rehearsal’ was drawing crowded houses,—indeed, in the same month in which it first appeared,—Nell Gwyn was delivered (25th Dec. 1671) of a second child by the King, called James,¹ in compliment to the Duke of York. The boy thrived, and as he



grew in strength became, as his brother still continued, a favourite with his father. The Queen, long used to the profligate courses of her husband, had abandoned all hope of his reformation, so that a fresh addition to the list of his natural children caused no particular

¹ Lord James Beauclerc, died at Paris in 1680.—ED.

emotion. Her Majesty, moreover, enjoyed herself after an innocent fashion of her own, and at times in a way to occasion some merriment in the court. One of her adventures in the company of La Belle Stuart and the Duchess of Buckingham (the daughter of Sir Thomas Fairfax) deserves to be related. The court was at Audley End in the autumn of 1670, and the temptation of a fair in the neighbourhood induced the Queen and several of her attendants to visit it in disguise. They therefore dressed themselves like country girls, in red petticoats and waistcoats. Sir Bernard Gascoign rode on a cart-jade before the Queen, another gentleman in like fashion before the Duchess of Richmond, and a Mr. Roper before the Duchess of Buckingham. Their dresses, however, were, it is said, so much overdone, that they looked more like mountebanks than country clowns, and they were consequently followed as soon as they arrived at the fair by a crowd of curious people. The Queen, stepping into a booth to buy a pair of yellow stockings for her sweetheart, and Sir Bernard asking for a pair of gloves, striped with blue, for his sweetheart, they were at once detected

by their false dialect and gibberish. A girl in the crowd remembered to have seen the Queen at dinner, and at once made known her discovery. The whole concourse of people were soon collected in one spot to see the Queen. It was high time, therefore, to get their horses and return to Audley End. They were soon remounted and out of the fair, but not out of their trouble, for as many country-people as had horses followed with their wives, children, sweethearts, or neighbours behind them, and attended the Queen to the court gate. ‘And thus,’ says the writer to whom we are indebted for the relation of the adventure, ‘was a merry frolic turned into a penance.’¹ The readers of Pepys and De Grammont will remember that La Belle Jennings had a somewhat similar mishap when, dressed as an orange-girl, and accompanied by Miss Price, La Belle sought to visit the German fortune-teller.

While the court was alternately annoyed and amused with diversions of this description, and the death of the Earl of Sandwich and the war with the Dutch were still subjects of conversa-

¹ Mr Henshaw to Sir Robert Paston, October 13, 1670. Ives’s *Select Papers*, 4to, 1773, p. 39.

tion, the Duchess of Cleveland, on the 16th of July 1672, was delivered of a daughter, and on the 29th of the same month and year the fair Quérouaille produced a son. The King disowned the girl but acknowledged the boy, and many idle conjectures were afloat both in court and city on the subject. The father of the Cleveland child was, it is said, Colonel Churchill, afterwards the great Duke of Marlborough, then a young and handsome adventurer about Whitehall. The girl was called Barbara, after her mother, and became a nun.

These events were varied in the following month by the marriage of the Duke of Grafton, the King's son by the Duchess of Cleveland, to the only child of the Earl and Countess of Arlington ; by the birth of a first child to the Duke and Duchess of Monmouth ; and by the widowhood in December of La Belle Stuart, the beautiful Duchess of Richmond. In the following year other occurrences took place in which Nelly was interested. On the 19th August 1673 Mademoiselle de Quérouaille was created Duchess of Portsmouth, and in October following, Moll Davis, her former rival in the royal affections, was delivered of a daughter,

called Mary Tudor, and acknowledged by the King. Following close on these was the marriage of the Duke of York to his future queen ; the introduction of the opera into England ; the opening of the new theatre in Drury Lane ; the marriage of the future Earl of Lichfield to Charlotta, another natural daughter of the King by the Duchess of Cleveland ; the creation of Charles Fitzroy to be Duke of Southampton ; the marriage of the Duchess of Portsmouth's sister to the Earl of Pembroke ; Lord Buckhurst's elevation to the earldom of Middlesex ; that of the King's son by Katharine Pegg to be Earl of Plymouth ; and that of the Duchess of Portsmouth's son to be Duke of Richmond.

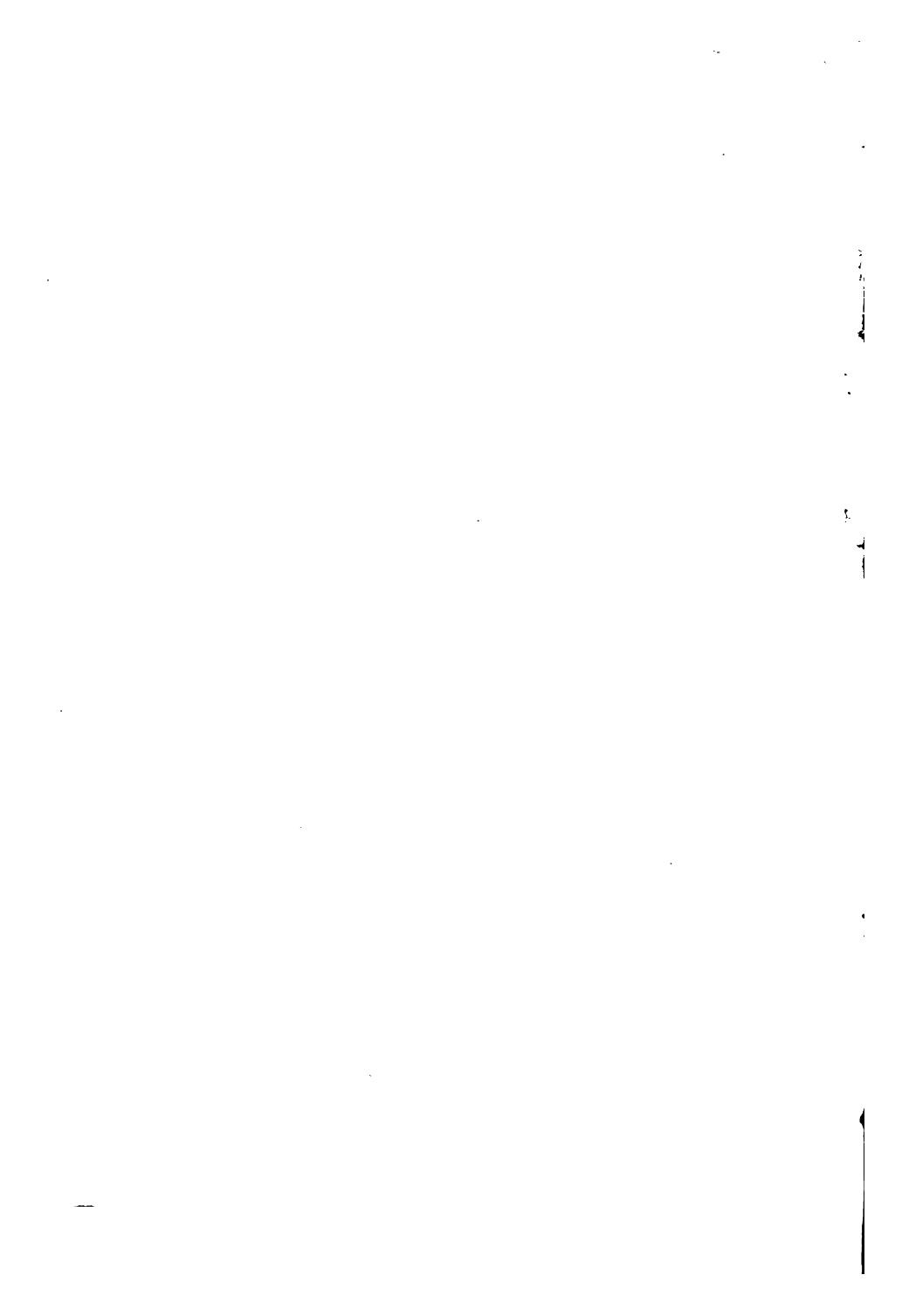
Some of these creations, both natal and heraldic, were little to the liking of Nelly, who took her own way of showing her dissatisfaction. 'Come hither, you little bastard,' she cried to her son Charles, in the hearing of his father.¹ The King remonstrated, and Nelly, with a snappish and yet good-natured

¹ Granger, iii. 211, ed. 1779. [Charles Beauclerc was created Earl of Burford in 1676, and Duke of St. Albans in 1684. The story connected with the creation of the Earl is sometimes told as having occurred at Lauderdale House, Highgate.—ED.]



W.L. Sollis, P.A. Sc

*Nell Gwynn
with her two Sons*
from an Engraving by Tompson after Sir Peter Lely.



laugh, replied—‘I have no better name to call him by.’ Never was a peerage sought in so witty and abrupt a manner, and never was a plea for one so immediately admitted, the King creating his eldest son by Nell Gwyn, on the 27th December 1676, Baron of Headington and Earl of Burford. Nelly had now another name to give to her child. But this was not all that was done, and, as I see reason to believe, at this time. The heiress of the Veres, the daughter of the twentieth and last Earl of Oxford of that illustrious family, was betrothed by the King to the young Earl of Burford ; and, though the lively orange-girl was not spared to witness the marriage, yet she lived to see the future wife of her son in the infancy of those charms which made her one of the most conspicuous of the Kneller Beauties, still so attractive in the collection at Hampton Court.¹

¹ When Dugdale was busy with his *Baronage*, he laid the following statement of difficulties before the King :—

‘Whereas the second volume of an Historicall Worke, intituled the *Baronage of England* (being extracted from publiq records, and other authorities) is now in the presse ; and extending from the end of K. Henry the Third’s reigne containeth what is most memorable of the English Nobility throughout all times since ; in w^{ch} the preambles of most Creation Patents have been usefull.

[Among the verses written in 1703 by Lord Halifax 'for the toasting glasses of the Kit-Kat Club' is one on the Duchess of St. Albans.

Descending down to the reign of this king, the Author humbly concieveth, that there is some deficiency in that of the Duke of Monmouth's Creation; no mention at all being made that he is his Mat^{es} naturall son, though in some patents, and other instruments since, he hath been owned so to be. In that also of the Countesse of Castlemaine, whereby she hath the title of Countesse of Southampton and Dutchesse of Cleveland, conferred on her; her eldest son (on whom those honours are entailed) is denominated Charles Palmer, and George (her third son) to whom, in case Charles die wthout issue male, the remaynder is limitted, is sayd to be her second son, and likewise surnamed Palmer; but afterwards, upon his being created Earle of Northumberland, called Fitz-roy, and sayd to be her third son. Also in the Creation-Patent of the same Charles, to be Duke of Southampton, the name of Fitz-roy is attributed to him. These things considered, the Author most humbly craveth direction what to do herein; whether to decline the mention of all his Mat^{es} creations, rather than from the authoritie of these Patents to divulge such contradictions; though thereby he shall hazard the displeasure of some, whom his Mat^e hath deservedly raysed to such degrees of honour, since his happy restoration.

'If it be resolved, that all of them shall be called *Fits-roys*; Then forasmuch as the Duke of Southampton, and Earle of Northumberland, and likewise the Duke of Grafton, are sayd to be the King's naturall sons by the sayd Dutchesse of Cleveland; whether it will not be as proper to make mention on what particular woman his Mat^e begot the Dukes of Monmouth, Richmond, and E. of Plimouth?

'This being shewed to K. Charles the Second, by the Earl of Anglesey, then L^d Privye Seale, the king directed that these his naturall children should be all of them called *Fits-Roys*; but no mention to be made of the mothers of these three last-named; viz. Monmouth, Richmond, and Plymouth.'

THE DUCHESS OF ST. ALBANS. 157

The line of Vere so long renowned in arms
Concludes with lustre in St. Albans' charms,
Her conquering eyes have made their race compleat.
They rose in valour and in beauty set.

Imitated from Waller ('On St. James's Park')—

Making the circle of their reign complete
Those suns of empire, where they rise they set.]

CHAPTER VII.

Houses in which Nelly is said to have lived—Burford House, Windsor, one of the few genuine—Her losses at basset—Court paid to Nelly by the Duke of Monmouth, Lord Cavendish, etc.—Death of her mother—Printed elegy on her death—Nelly's household expenses—Bills for her chair and bed—Death of Mrs. Roberts—Foundation of Chelsea Hospital—Nelly connected with its origin—Books dedicated to Nelly—Death of her second son—The Earl Burford created Duke of St. Albans—Nelly's only letter—Ken and Nelly at Winchester—Nelly at Avington—Death of the King—Was the King poisoned?—Nelly to have been created Countess of Greenwich if the King had lived.

THERE are more houses pointed out in which Nell Gwyn is said to have lived than sites of palaces belonging to King John, hunting-lodges believed to have sheltered Queen Elizabeth, or mansions and posting-houses in which Oliver Cromwell resided or put up. She is said by some to have been born at Hereford; by others at London; and Oxford it is found has a fair claim to be considered as her birth-place. But the houses in which she is said to have lived far exceed in number the cities contending for the honour of her birth. She

is believed by some to have lived at Chelsea, by others at Bagnigge Wells, Highgate, and Walworth, and Filberts, near Windsor, are added to the list of reputed localities. A staring inscription in the Strand in London instructs the curious passenger that a house at the upper end of a narrow court was ‘formerly the dairy of Nell Gwyn.’¹ I have been willing to believe in one and all of these conjectural residences, but,—after a long and careful inquiry, I am obliged to reject them all. Nell’s early life was spent in Drury Lane and Lincoln’s Inn Fields; her latter life in Pall Mall, and in Burford House in the town of Windsor.² The rate-books of the parish of St. Martin’s-in-the-Fields record her residence in Pall Mall from 1670 to her death, and the site of her house in Windsor may be established, were other evidence wanting, by the large engraving after Knyff.

¹ This house is on the north side of the Strand, in the row in front of Holywell Street, and is numbered 272. It is stated on the front that the Dairy was established in 1666. The house has been rebuilt lately, and is now occupied by the Express Dairy Company.—ED.

² ‘The Prince of Wales is lodged [at Windsor] in the Princess of Denmark’s house, which was Mrs. Ellen Gwyn’s.’—Letter, Aug. 14, 1688, *Ellis Correspondence*, ii. 118.

We have seen from Chaber that Nelly was fond of having concerts at her house, and that she never failed in urging the claims of those who played and sang to the favourable consideration of the King and the Duke of York. She had her basset-table, too, and is said to have lost to the once beautiful Duchess of Mazarine as much as 1400 guineas, or £5000 at least of our present money.¹ Basset, long the fashionable game, was, I believe, introduced into this country from France. Etherege and Lady Mary Wortley have sung its attractions and its snare, and D'Urfey has condemned it in one of the best of his plays. Nor will Evelyn's description of the basset-table which he saw on a Sunday night at Whitehall, only a few hours before the King was seized with his last illness, be effaced from the memory of those to whom his work is known.

Nelly possessed great interest with the King, and her house at Windsor, with its staircases painted expressly for her by the fashionable

¹ Lucas's *Lives of Gamblers*, 1714. Lord Cavendish lost a thousand pounds, in two nights, at Madame Mazarine's—Countess-Dowager of Sunderland to the Earl of Halifax, Aug. 5, 1688. Miss Berry's *Lady Astrea* (1821), p. 573.

pencil of Verrio,¹ was the rendezvous of all who wished to stand well at the Castle. The Duke of Monmouth,—the handsome Sydney of De Grammont's Memoirs, afterwards Earl of Romney,—and the patriot Lord Cavendish, afterwards Duke of Devonshire, were among Nelly's friends. Such constant court was paid to her for political purposes by the Duke of Monmouth and Lord Cavendish, that Lady Rachael Russell records the King's command that Nelly should refuse to see them.² Monmouth was endeavouring to regain his situations, of which he had been properly deprived by his father, and Cavendish was urging the claims of the Protestants on behalf of the famous Bill for excluding the Duke of York from the succession to the Crown. Nelly, it will be remembered, had already identified herself with the Protestant interest, but the regard with which she was treated by King James is

¹ Accounts of the Paymaster of His Majesty's Works and Buildings, preserved in the Audit Office. [Between 1675 and 1678 a sum of £50 was paid to Mons. Bodevine 'for repairing of Madam Gwin's house.'—*Appendix to 9th Report of Historical MSS. Comm.*, p. 450 b.—ED.]

² Lady Sunderland to Henry Sydney, 16th Dec. 1679. (Romney's *Diary*, etc., i. 207.) Lady Rachael Russell to her husband, 3rd April 1680. (Miss Berry's *Lady Rachael*, pp. 210, 215, 367.)

ample evidence that she had never abused her influence, in order to prejudice Charles II. against his brother. Indeed she would appear to have been among the first who foresaw the insane ambition of Monmouth. Nell is said to have called him ‘Prince Perkin’ to his face, and when the Duke replied that she was ‘ill-bred,’—‘Ill-bred,’ retorted Nelly, ‘was Mrs. Barlow¹ better bred than I?’²

I have introduced the mother of Nelly by name to the reader, and I have now to record her death. ‘We hear,’ says the *Domestic Intelligencer* of the 5th of August 1679, ‘that Madam Ellen Gwyn’s mother, sitting lately by the water-side at her house by the Neat-Houses, near Chelsea, fell accidentally into the water and was drowned.’ Oldys had seen a quarto pamphlet of the time giving an account of her death. This I have never

¹ Lucy Walter, mother of the Duke of Monmouth, was the daughter of William Walter of Roch Castle, co. Pembroke. She was in London in 1648, when she made the acquaintance of Colonel Algernon Sidney. She then fell into the possession of his brother, Colonel Robert Sidney, and afterwards was taken up by Charles, Prince of Wales. Charles terminated his connection with her in October 1651, and she died in 1658. She assumed the name of Barlow.—ED.

² *Gentleman’s Magazine* for November 1851, p. 471.

met with, but among the Luttrell Collection of ballads and broadsides sold in 1849 at the Stowe sale was an elegy ‘upon that never-to-be-forgotten matron Old Madam Gwyn, who died in her own fishpond, 29 July 1679.’ The verse is of the lowest possible character of Grub Street elegy, nor could I, after a careful perusal, glean from it any biographical matter other than that she was very fat and fond of brandy. She was buried in the church of St. Martin’s-in-the-Fields, and it is said with five gilded scutcheons to the hearse; but this could hardly be, if the ballad-monger’s date of the 29th is correct, for the register of St. Martin’s records her burial on the 30th, the next day.¹ That the old Lady resided at one time with her daughter and in her house in Pall Mall, may, I think, be inferred from some curious bills for debts incurred by Nelly, accidentally discovered among the mutilated Exchequer papers: an apothecary’s bill containing charges for cordial juleps with pearls for ‘Master

¹ 1679, 30 July. Mrs. Ellinor Gwin, w. *Burial Register of St. Martin's-in-the-Fields*. See also *Gentleman's Magazine* for November 1851, p. 470. [There was a monument to her memory in the old church of St. Martin’s-in-the-Fields (see Introduction). —ED.]

Charles,' and 'plasters,' 'glysters,' 'cordials,' for 'old Mrs. Gwyn.'

From these bills, the originals of which have been kindly entrusted to me by Mr. Loddy and Mr. Robert Cole, some extracts may be made that will interest the reader.¹ The bills are of a miscellaneous nature—a chance saving from a bundle of household and other expenses of the years 1674, 1675, and 1676. They include charges for a French coach, and for a great *cipber* from the chariot painter; for a bedstead, with silver ornaments; for side-boxes at the Duke's Theatre, to which she never went alone, but often with as many as four people, Nell paying for all; for great looking-glasses; for cleansing and burnishing the warming-pan; for the hire of sedan-chairs; for dress, furniture, and table expenses; for white satin petticoats, and white and red satin night-gowns; for kilderkins of strong ale, ordinary ale, and 'a barrel of eights'; for alms to poor men and women; for oats and beans, and 'chaney' oranges at threepence each; 'for a

¹ These documents were in the possession of the Rev. Francis Hopkinson, LL.D., of Malvern Wells, co. Worcester, when calendered by Mr. Alfred J. Horwood in *Appendix to 3rd Report of the Historical Manuscripts Commission*, p. 266.—ED.

BILL FOR SEDAN CHAIR HIRE 165

fine landskip fan'; for scarlet satin shoes covered with silver lace, and a pair of satin shoes laced over with gold for 'Master Charles.' One or two of these documents have escaped entire. A bill for Nell's sedan-chair runs thus:—

June 17, 1675.

	£ s. d.
The body of the chaire	3 10 0
the best neats leather to cover the outside	3 10 0
600 inside nailes, coulered and burnishd	0 11 0
600 guilt with water gold at 5s. per cent.	1 10 0
1200 outside nailes, the same gold, at 8s. per cent.	4 16 0
300 studds, the same gold	1 16 0
200 halfe roofe nailes, the same gold	1 14 0
200 toppit nailes, same gold	3 14 0
5 sprigs for the top, rich guilt	4 0 0
a haspe for the doore, rich guilt	1 10 0
ffor change of 4 glasses	2 0 0
2 pound 5s. for one new glasse, to be abated out of that ffor a broken glasse 15s.	1 10 0
ffor gilding windows and irons	1 5 0
Serge ffor the bottom	0 2 0
canuisse to put vnder the leather	0 8 0
all sorts of iron nailes	0 5 0
workmanshipe, the chaire inside and outside	<hr/> 2 10 0
	34 11 0

Reict. dated 13 July, 1675, for '30£ in full discharge.'

That Nell did not always employ her own sedan is evident from the following bill:—

For careing you to Mrs. Knights and to Madam Younges, and to Madam Churchfillds, and wating four oures 0 5 0

For careing you the next day, and wating seven oures	o 7 6
For careing you to Mrs. Knights, and to Mrs. Cassells, ¹ and to Mrs. Churchills, and to Mrs. Knights	o 4 0
For careing one Lady Sanes to ye play at White Halle, and wayting	o 3 6
For careing you yesterday, and wayting eleven oures	o 11 6
Ye some is	1 11 6

13 October, 75.

Recd. them of Tho. Groundes in full of
these Bills and all other demands } £2. - . -
from Madam Gwin,

by me William Calow.

Chairman Callow, with singular discreetness, omits, it will be seen, to name the places at which he waited longest. Eleven shillings and sixpence seems little for carrying and waiting eleven hours. But the most curious bill, and it is one with which I have been (1852) only recently supplied, is a silversmith's—in which the principal sum is a charge for making a bedstead for Nelly, with ornaments of silver, such as the King's head, slaves, eagles, crowns, and Cupids, and Jacob Hall dancing upon a

¹ Nell's sister, wife of Captain John Cassells, a man, it is said, of some fortune, who spent it in the service of the Crown. He died in 1675. King Charles II. gave her a pension of £200 a year. This she received until the accession of William and Mary. She married in Nell's lifetime, and is mentioned in her will (p. 196) as 'Mrs. Rose Forster.'—P. C.

rope of wirework. The document must be given entire :—

Work done for y^e righte Hon^{ble}. Madame Guinne.
John Cooqūs, siluersmyth his bill.

1674. Deliuered the head of ye bedstead weigh-
ing 885 onces 12 lb. and I haue received
636 onces 15 dweight so that their is
over and aboue of me owne siluer two
hundred [and] forty eight onces 17
dweight at 7s. 1d. par once (y^e siluer
being a d't worse par once according £ s. d.
y^e reste) wich comes to . . . 98 10 2
For ye making of ye 636 onces 15 d't at
2s. 1d. par once, comes to . . . 92 17 3

	ounces. dweight.
Deliuered ye kings head weigh-	
ing 	197 5
one figure weighing 	445 15
ye other figure with ye caracter	
weighing 	428 5
ye slaues and ye reste belonging	
unto it 	255
ye two Eagles weighing . . .	169 10
one of the crowne[s] weighing	94 5
ye second crown weighing	97 10
ye third crowne weighing	90 2
ye fowerd crowne weighing	82
one of ye Cupids weighing	121 8
ye second boye weighing	101 10
ye third boye weighing	93 15
ye fowerd boye weighing	88 17
Altogether two thousand two hundred	
sexty five onces 2 ^d wight of sterlign	
siluer at 8s. par once, comes to . . .	906 0 10
Paid for ye Essayes of ye figures and other	
things into ye tower 	0 5 0

	L	s.	d.
Paid for iacob haalle [Jacob Hall] dansing upon ye robbe [rope] of Weyer Worck ¹	1	10	0
For ye cleinsing and brunisching a sugar box, a pepper box, a mustard pott and two kruyzes	0	12	0
For mending ye greate siluer andyrons .	0	10	0
Paid to ye cabenet maker for ye greate bord for ye head of the bedstead and for ye other bord that comes under it and.....boorrинг the wholles into ye head	3	0	0
Paid to Mr. Consar for karuing ye said bord	1	0	0
For ye bettering ye sodure wich was in the old bedstead	5	3	7
Paid to ye smid for ye 2 yorne hoops and for ye 6 yorn baars krampes and nealles	1	5	0
Paid for ye wood denpied de staall for one of ye figures	0	4	6
Paid ye smith for a hoock to hang up a branche candlestick	0	2	0
Paid to ye smith for ye baars kramps and nealles to hold up ye slaues	0	5	0
Given to me Journey man by order of Madame Guinne	1	0	0
Paid to ye smyth for ye yorn worck to hold up ye Eagles and for ye two hoocks to hold the bedstead again the wall	0	3	0
Paid for ye pied de stalle of Ebony to hold up the 2 georses	1	10	0
For ye mending of ye goold hower glasse	0	2	6
Deliuered two siluer bottels weighing 37 onces 17 d't at 8s. par once, comes to .	15	2	9
Paid for ye other foot to hold up ye other figure	0	4	6

¹ In another bill I observe a charge 'for ye cleensing of Jacobs halle of weyer worck.'

	<i>L s. d.</i>
For sodering y ^e wholles and for repairing mending and cleinsing the two figures of Mr. Traherne his making.	3 0 0
For ye making of a crowne upon one of ye figures	1 0 0
Giuen to me iourney man by order of Madame Guinne	1 0 0
Deliuered a handel of a kneif weighing 11 dweight more then ye old one wiche comes with ye making of it to	0 5 10
For ye cleinsing of eight pictures	0 10 0
<hr/>	
	<u>£1135 3 11</u>

And now, quitting Nelly's household and other expenses, it is full time to turn to matters of more moment.

In the autumn of 1679 died Mrs. Roberts, the daughter of a clergyman, who had lived with the King, though she is not known to have had any children by him.² She had sent for Burnet when dying, and expressed her sense of sorrow for her past life in so sincere a manner, that he desired her to describe her contrition in a letter to the King. At her request Burnet

¹ In the Works Accounts of the Crown at Whitehall, in 1662-3, is a payment (£53, 12s. 2d.) to Paul Audley 'for silvering a rayle to goe about the Duchess of York's bed, with seven pedestals and 60 Ballisters.' The bed, as was long the custom, stood in an alcove off and yet in the bedchamber.

² Unless, indeed, the 'Carola Roberts,' of the *Secret Service Expenses of Charles II.*, is the daughter of this Mrs. Roberts by the King.

drew the draft of such a letter, but she never had strength enough to copy it out. Burnet on this wrote in his own name to the King, and sent a strong letter of remonstrance through Will Chiffinch, the keeper of the backstairs. Seldom, indeed, has a sovereign been addressed so boldly as by Burnet in this letter.¹ The King read it twice over, and then threw it in the fire ; expressing himself not long after with great sharpness when Burnet's name was mentioned to him. But Charles had his own way, in this life at least, of atoning for his misdeeds, and to one of his best actions he is said to have been instigated by no less a person than Nell Gwyn.

This was the erection of a Royal Hospital at Chelsea for aged and disabled soldiers, the first stone of which was laid by the King himself in the spring of 1682.² The idea, it is said,

¹ Burnet, i. 457, ii. 287, and vi. 257, ed. 1823 ; also, Calamy's *Life*, ii. 83.

² There is no corroboration in history of the popular tradition that Nell Gwyn suggested the foundation of Chelsea Hospital. Evelyn was intimately associated with the early history of the hospital, and he says that to Sir Stephen Fox was due the suggestion to Charles II. of the erection of a Royal Hospital 'for emerited soldiers.' Fox was a great benefactor to the hospital, 'as became him who had gotten so vast an estate by the soldiers.' Evelyn makes no mention of Nell Gwyn as having had any hand in the matter.—ED.

originated with Nelly, and I see no reason to doubt the tradition, supported as it is by the known benevolence of her character, her sympathy with the suffering, and the fact that sixty years ago at least Nelly's share in its foundation was recorded beneath her portrait serving as the sign of a public-house adjoining the Hospital.¹ The sign remains, but not the inscription.² Yet the tradition is still rife in Chelsea, and is not soon likely to die out. Ormonds, and Granbys, and Admiral Vernons disappear, but Nelly remains, and long may she swing with her favourite lamb in the row or street commemorated for ever in the Chelsea Pensioners of Wilkie!

There were thousands alive when the Hospital was first thought of, who carried about them marks of service in the recent struggle which distracted the three kingdoms, in a way in which, let us hope, they will never again be made to suffer. There were old men who had fought at Edge Hill and Marston Moor, and

¹ Lysons's *Environs of London*, ii. 155.

² A house with the sign of Nell Gwynne is now numbered 105 Pimlico Road. Another public-house with the same sign is in Bull Inn Court, Strand, a place associated with the actress by tradition.—ED.

younger ones who could show that they had bled at Naseby or at Worcester. The Restoration had witnessed the establishment of a standing army, and many of Cromwell's Ironsides filling the ranks of the Coldstream Guards and Oxford Blues were now unfit for active service, and younger men were required to fill their places. What was to become of the veterans when their pay was gone? Their trade had been war, and their pay never sufficient for more than their immediate wants. But for Chelsea Hospital they might have starved on the casual bounty of the people and the chance assistance of their younger comrades.

In an age when new books were numerous—and few appeared without a dedication—it is natural to infer that Nelly would not escape. Three dedications to her are known. One in 1674, by Duffet, before his play of 'The Spanish Rogue'; a second in 1678, by Whitcombe, before a rare little volume called 'Janua Divorum : or the Lives and Histories of the Heathen Gods'; and a third in 1679, by Mrs. Behn, before her play of 'The Feigned Courtezans.' All are adulatory. Duffet was unknown to her, and he was not certain, he

tells us, that Nelly had ever seen his play. It was, however, necessary, he observes, to have a dedication to his book, and he selected ‘Madam Ellen Gwyn,’ deeming that ‘under the protection of the most perfect beauty and the greatest goodness in the world’ his play would be safe. ‘Nature,’ says Duffet, ‘almost overcome by Art, has in yourself rallied all her scattered forces, and on your charming brow sits smiling at their slavish toils which yours and her envious foes endure; striving in vain with the fading weak supplies of Art to rival your beauties, which are ever the same and almost incomparable.’ This is high-flown enough; but all is not like this; and there is one passage which deserves to be remembered. Nelly, he says, was so readily and frequently doing good, ‘as if,’ he observes, ‘doing good were not her nature, but her business.’ The person who wrote thus happily had been a milliner in the New Exchange before he took to literature as a profession.

Whitcombe inscribes his book ‘To the illustrious Madam Ellen Gwyn’; but Aphra Behn, the *Astrea* of the stage, is still stronger; ‘Your permission has enlightened me, and I with

shame look back on my past ignorance which suffered me not to pay an adoration long since where there was so very much due; yet even now, though secure in my opinion, I make this sacrifice with infinite fear and trembling, well knowing that so excellent and perfect a creature as yourself differs only from the divine powers in this—the offerings made to you ought to be worthy of you, whilst they accept the will alone.' Well might Johnson observe, that in the meanness and servility of hyperbolical adulation, Dryden had never been equalled, except by Aphra Behn in an address to Eleanor Gwyn. But the arrow of adulation is not yet drawn to the head, and Mrs. Behn goes on to say, 'Besides all the charms, and attractions, and powers of your sex, you have beauties peculiar to yourself—an eternal sweetness, youth, and air which never dwelt in any face but yours. You never appear but you gladden the hearts of all that have the happy fortune to see you, as if you were made on purpose to put the whole world into good humour.' This, however, is not all, for the strain turns to her children, and her own humility, and is therefore nearer the truth. 'Heaven has bestowed on

you,' adds Aphra, 'two noble branches, whom you have permitted to wear those glorious titles which you yourself generously neglected.' Two noble branches indeed they were, if the graver of Blooteling, who wrought while Nelly was alive, has not done more than justice to their looks.

Troubles were now surrounding Nelly. At Paris, in September 1680, died James, Lord Beauclerk, her second and youngest son. In the summer of the succeeding year, Lacy, the actor, was buried in St. Martin's-in-the-Fields, whither she herself was soon to follow. In 1683 died Charles Hart, her old admirer; and in the following year died Major Mohun. A garter¹ and other honours awaited the son of her old rival, the Duchess of Portsmouth. Yet she was still cheerful, and sought even more assiduously for other honours for her only child. Nor was the King unwilling to hearken to the entreaties of Nelly in her boy's behalf. On the 10th of January 1683-4, eight days after the death of old Henry Jermyn, Earl of St. Albans, the boy Earl of Burford was created Duke of

¹ The Duke of Richmond, who was created a Knight of the Garter in 1681.—ED.

St. Albans, and appointed to the then lucrative offices of Registrar of the High Court of Chancery and Master Falconer of England. The latter office is still enjoyed by the present Duke of St. Albans.

The only letter¹ of Nelly's composition known to exist relates to this period of her life. It is written on a sheet of very thin gilt-edged paper, in a neat, Italian hand, not her own, and is thus addressed :—

These for Madam Jennings over against the
Tub Tavern in Jermyn Street, London.

WINDSOR, BURFORD HOUSE,
April 14, 1684.

MADAM,—I have received yr Letter, and I desire y^u would speake to my Ladie Williams to send me the Gold Stuffe, & a Note with it, because I must sign it, then she shall have her money ye next Day of Mr. Trant; pray tell her Ladieship, that I will send her a Note of what Quantity of Things I'le have bought, if her Ladieship will put her selfe to ye Trouble to buy them; when they are bought I will sign a Note for her to be payd. Pray Madam, let ye Man goe on with my Sedan, and send Potvin and Mr. Coker down to me, for I want them both. The Bill is very dear to boyle the Plate, but necessity hath noe Law. I am afraid M^m, you have forgott my Mantle, which you were to line with Musk Colour Sattin, and all my other Things, for you send me noe Patterns nor Answer. Monsieur Lainey is going away. Pray send me word about your son Criffin,

¹ Several letters of Nell Gwyn have come to light since this was written. Some of these are printed in the Introduction to this volume.—ED.

HER LETTER TO MRS. JENNINGS. 177

for his Majestie is mighty well pleased that he will goe along with my Lord Duke. I am afraid you are so much taken up with your owne House, that you forget my Business. My service to dear Lord Kildare, and tell him I love him with all my heart. Pray M^m. see that Potvin brings now all my Things with him : My Lord Duke's bed, &c. if he hath not made them all up, he may doe that here, for if I doe not get my Things out of his Hands now, I shall not have them until this time twelvemonth. The Duke brought me down with him my Crochet of Diamonds ; and I love it the better because he brought it. Mr. Lumley and everie body else will tell you that it is the finest Thing that ever was seen. Good M^m. speake to Mr. Beaver to come down too, that I may bespeake a Ring for the Duke of Grafton before he goes into France.

I have continued extreme ill ever since you left me, and I am soe still. I have sent to London for a Dr. I believe I shall die. My service to the Duchess of Norfolk, and tell her, I am as *sick* as her Grace, but do not know what I ayle, although shee does. . . .

Pray tell my Ladie Williams that the King's Mistresses are accounted ill paymasters, but shee shall have her Money the next Day after I have the stiffe.

Here is a sad slaughter at Windsor, the young mens taking yr Leaves and going to France, and, although they are none of my Lovers, yet I am loath to part with the men. Mrs. Jennings, I love you with all my Heart and soe good bye.

E. G.

Let me have an Answer to this Letter.

This highly characteristic letter was found by Cole, and transmitted to Walpole, who has expressed the delight he felt at its perusal.¹

¹ Horace Walpole's letter to the Rev. William Cole is dated Jan. 9, 1775. He wrote: 'I every day intended to thank you for the copy of Nell Gwyn's letter, till it was too late ; the gout came and

Who Madam Jennings was I am not aware ; nor have I succeeded in discovering anything of moment about Lady Williams. Potvin was an upholsterer.¹ The Duchess of Norfolk was the daughter and sole heir of Henry Mordaunt, Earl of Peterborough, and Nelly would appear to have been on intimate terms with her. When, on account of Her Grace's illicit intimacy with Sir John Germain, her divorce from the Duke was before a court of law, Nelly's evidence, imperfectly as it has reached us, was very characteristic of her mode of reply even to an ordinary question. Germain had sought, it appears, to seduce her from the King, and Nell is said to have replied, 'she was no such sportsman as to lay the dog where the deer should lie.' Sir John Germain, afterwards married to the Duchess, was a Dutch adventurer, of mean extraction, grown rich by gambling. The father of Secretary Craggs was footman to the gallant Duchess.

made me moult my goose quill. The letter is very curious, and I am as well content as with the original' (*Letters*, ed. Cunningham, vi. 166).—ED.

¹ *Privy Purse Expenses of the Reigns of Charles II. and James II.*, printed by the Camden Society, p. 186. 'Tho. Otway' and 'Jhon Poitevin' are witnesses to a power of attorney of Nelly's, now in Mr. Robert Cole's possession.

When the Rye House Plot had given to Charles a distaste for Newmarket and Audley End, Charles determined on building a palace at Winchester, and Wren was required to design a structure worthy of the site and the monarch. The works were commenced in earnest, and Charles was often at Winchester watching the progress of the building, and enjoying the sports of the hase in the New Forest, or his favourite relaxation of fishing in the waters of the Itchin. Nelly accompanied him to Winchester, and on one occasion the pious and learned Ken, then a chaplain to the King, and a prebendary of Winchester, was required to surrender his prebendal house as a lodging for Nelly.¹ Ken properly remonstrated, and, if it be indeed true that she had taken possession of the assigned lodging, she speedily removed from it.² Nor was the King displeased with the firmness displayed by this exemplary man. He knew that Ken was right; appreciated his motives; and one of his last acts was to make the very person by whom he was thus so pro-

¹ Hawkins's *Life of Ken*.

² The tradition at Winchester was, that Nell refused to move, and did not move, till part of the roof was taken off.—Bowles's *Life of Ken*, ii. 7.

perly admonished Bishop of Bath and Wells, the see of which he chose to be conscientiously deprived, as Sancroft from Canterbury, rather than forget the oath he had taken of fealty to a former sovereign.

Unable to obtain or retain the use of the canonical apartments of the pious Ken, Nelly found quarters in a small attached room of brick at the end of the large drawing-room in the Deanery, still from tradition called ‘Nell Gwyn,’¹ and afterwards at Avington, the seat of a Countess of Shrewsbury, notorious for the part she took in the duel in which her husband was slain by Villiers, Duke of Buckingham. Avington lies about three miles to the north-east of Winchester, and before the death of the last Duke of Chandos Nelly’s dressing-room was still shown.² Another attraction of the same house was a fine characteristic portrait, by Lely, of the Countess of Shrewsbury as Minerva, recently sold at the sale at Stowe, whither it had been removed from Avington with the rest of the Chandos property.

Ken’s refusal occurred, I see reason to think,

¹ Bowles’s *Life of Ken*, ii. 56.

² Forster’s *Stowe Catalogue*, p. 179.

during the last visit which Nelly was to make to Winchester. The following winter was spent by the court at Whitehall, amid gaieties common to that festive season ; and what these gaieties were like we may learn from the picture of a Sunday preserved by Evelyn. ‘I can never forget,’ writes the high-minded author of *Sylva*, ‘the inexpressible luxury and profaneness, gaming, and all dissoluteness, and, as it were, a total forgetfulness of God (it being Sunday evening), which this day se’nnight I was witness of ; the King sitting and toying with his concubines, Portsmouth, Cleveland, Mazarine, &c., a French boy singing love-songs in that glorious gallery, whilst about twenty of the great courtiers and other dissolute persons were at basset round a large table, a bank of at least £2000 in gold before them ; upon which two gentlemen who were with me made strange reflections. Six days after all was in the dust.’¹ The fatal termination of this Sunday scene was even more sudden than Evelyn has described. The revels extended over Sunday night until the next morning. At eight of that same morning the King swooned away in his chair,

¹ Evelyn, 4th Feb. 1684-5.

and lay for nearly two hours in a state of apoplexy, all his physicians despairing of his recovery. Charles rallied for a time, regained possession of his intellects, and died, on the following Friday, sensible of his sins, and seeking forgiveness from his Maker. His end was that of a man, never repining that it was so sudden ; and his good-nature was exhibited on his deathbed in a thousand particulars. Charles sought pardon from his Queen, forgiveness from his brother, and the excuses of those who stood about his bed. What his last words were, is, I believe, unknown ; but his dying requests made to his brother and successor concluded with, ‘ Let not poor Nelly starve ’;¹ a recommendation, says Fox, in his famous introductory chapter, that is much to his honour.

That Charles II. was poisoned was the belief of many at the time. It was the fashion in that, as in the preceding age, to attribute the sudden death of any great person to poison, and the rumour on this occasion should, we suppose, form no exception to the rule of vulgar delusions. Yet in Charles’s case the suspicions are

¹ Burnet, ii. 460, ed. 1823. Evelyn, 4th Feb. 1684-5.

not without support from apparently rather weighty authorities. ‘I am obliged to observe,’ says Sheffield, Duke of Buckingham, ‘that the most knowing and the most deserving of all his physicians did not only believe him poisoned, but thought himself so too, not long after, for having declared his opinion a little too boldly.’¹ Bishop Patrick strengthens the supposition, from the testimony of Sir Thomas Mellington, who sat with the King for three days, and never went to bed for three nights.² The Chesterfield, who lived among many who were likely to be well informed, and was himself the grandson of the Earl of Chesterfield who was with Charles at his death, states positively that the King was poisoned.³ The Duchess of Portsmouth, when in England, in 1699, is said to have told Lord Chancellor Cowper that Charles II. was poisoned at her house by one of her footmen in a dish of chocolate,⁴ and Fox had heard a somewhat similar report from the family of his mother, who was great-grand-daughter to the Duchess.⁵

¹ Buckingham’s *Works*, ii. 82. 8vo, 1729.

² Bishop Patrick’s *Autobiography*, p. 101.

³ *Letters to his Son*.

⁴ Dean Cowper in Spence’s *Anecdotes*, ed. Singer, p. 367.

⁵ Fox, p. 67. Granville, Lord Lansdowne, in his *Vindication of General Monk against Burnet*, throws suspicion on the story from

The supposed parallel cases of the deaths of Henry, Prince of Wales and King James I. are supported by no testimony so strong as that advanced in the case of Charles II.

Had the King lived, Nelly was to have had a peerage for herself, and the title chosen was that of Countess of Greenwich.¹ This of course she was not now likely to obtain—if indeed she would have cared so to do. Her own end was near.

a reply made by the Duchess of Portsmouth at Paris to the truth of the passage in Burnet. ‘As to the poisoning part of the story, it was always my opinion, and not ill-grounded neither, that the King hastened his death by his own quackery. The last year of his life he had been much troubled with a sore leg which he endeavoured to conceal, and trusted too much to his own drugs and medicines. On a sudden the running stopt, and it was then he was seized with his apoplexy’ (Granville, Lord Lansdowne, *A Vindication of General Monk*).—P. C.

¹ This I give on the authority of the curious passage in a ms. book by Van Bossen, kindly placed at my disposal by Mr. David Laing. The whole passage is as follows:—

‘Charles the 2d, naturall sonne of King Charles the 2d, borne of Hellenor or Nelguine, daughter to Thomas Guine, a capitane of ane antient family in Wales, who showld bein advanced to be Countes of Greeniez, but hindered by the king’s death, and she lived not long after his Matie. Item, he was advanced to the title of Duke Stablane and Earle of Berward. He is not married.’—*The Royall Cedar*, by Frederick Van Bossen, ms. folio, 1688, p. 129.

One of the last acts of the antiquarian life of that curious inquirer, Mr. Charles Kirkpatrick Sharpe, was to note down some valuable memoranda for this story of Nell Gwyn. Among other things, Mr. Sharpe directed Mr. Laing’s attention to the curious entry in the volume by Van Bossen, still in Mr. Laing’s possession.

CHAPTER VIII.

Nelly in real mourning, and outlawed for debt—Death of Otway, tutor to her son—James II. pays her debts—The King's kindness occasions a groundless rumour that she has gone to mass—Her intimacy with Dr. Tenison, then Vicar of St. Martin's-in-the-Fields, and Dr. Lower, the celebrated physician—She sends for Tenison in her last illness—Her death and contrite end—Her will and last request of her son—Her funeral—Tenison preaches her funeral sermon—False account of the sermon cried by hawkers in the streets—The sermon used as an argument against Tenison's promotion to the See of Lincoln—Queen Mary's defence of him and of Nelly—Her son the Duke of St. Albans—Eleanor Gwyn and Harriet Mellon—Various portraits of Nelly—Further anecdotes—Conclusion.

IT was no fictitious mourning, for the Cham of Tartary or a Prince of France, which Nelly and the Duchess of Portsmouth were both wearing in the spring of 1685. Each had occasion, though on very unequal grounds, to lament the monarch so suddenly removed from his gorgeous chambers at Whitehall to the cold damp vaults of Westminster Abbey. It was at this period, if not on other occasions, that Nelly must have called to mind Shirley's noble song,

which old Bowman used to sing to King Charles :—

The glories of our blood and state
Are shadows, not substantial things ;
There is no armour against fate :
Death lays his icy hands on kings.

Lely should have painted Nelly in her mourning ; but the delicate hand which drew with so much grace the Beauties of King Charles the Second's Court, and Nelly with her lamb among them, was lying torpid under the church in Covent Garden, and the painters who succeeded him, Wissing, Kneller, and Verelst, had little skill in transferring from life to canvas those essential graces of expression which Lely caught so inimitably in his *La Belle Hamilton* and his *Madame Gwyn*.

While her grief was still fresh, Nelly had occasion to remember the friend she had lost. The King's mistresses, as Nelly herself informs us, were accounted but ill paymasters, for the King himself was often at a loss for money, and the ladies were, we may safely suppose, generally in advance of the allowances assigned them. The 'gold stuff' was indeed scarcer than ever with her in the spring of the year in which the King died, and we know what became

of at least some of her plate only a year before. ‘The bill is very dear,’ she says, ‘to boil the plate ; but necessity hath no law.’ What was to be done? shopkeepers were pressing with their bills, and the apprentices who would at once have released ‘Protestant Nelly’ from their own books had no control over those of their masters ; so Nelly, if not actually arrested for debt in the spring of 1685, was certainly outlawed for the non-payment of certain bills, for which some of her tradespeople, since the death of the King, had become perseveringly clamorous.

Nelly’s resources at this period were slender enough. In the King’s lifetime, and after Prince Rupert’s death, she had paid to Peg Hughes the actress and her daughter Ruperta as much as £4520 ‘for the great pearl necklace’ which she wears in so many of her portraits.¹ This would now probably pass to the neck of another mistress (such is the lottery of life and jewels)—perhaps to that of Katherine Sedley, Countess of Dorchester ; but Nelly would not care much about this : it went more to her heart to hear that during

¹ Warburton’s *Prince Rupert and the Cavaliers*, iii. 558.

her own outlawry for debt her old friend Otway, the tutor of her son—the poet, whose writings she must have loved—had died of starvation, without a sympathising Nelly near at hand to relieve the wants in which she herself was now participating.¹

It was Nelly's good fortune, however, never to be without a friend willing and able to assist her. The new King had not forgotten the dying request of his only brother, ‘Let not poor Nelly starve’: above all, he had not forgotten Nelly's conduct during that hard period of his life when the Bill of Exclusion was pushed in both houses with a warmth and animosity which argued indifferently for his obtaining the crown to which he was entitled. James, though in trouble himself—Monmouth had landed at Lyme, and the battle of Sedgemoor was not yet fought—found time in the midst of his anxieties to attend to his brother's last request; the secret service expenses of the King (only recently brought to light) exhibiting a payment to Richard Graham, Esq., of £729, 2s. 3d. ‘to be by him paid over to the several

¹ Otway died 14th April 1685. He dedicated his *Venice Preserved* to the Duchess of Portsmouth.

tradesmen, creditors of Mrs. Ellen Gwyn, in satisfaction of their debts for which the said Ellen stood outlawed.¹

Nor was this the only way in which James exhibited his regard for Nelly, and his remembrance of a brother to whom he was sincerely attached. In the same year in which he relieved Nelly from her outlawry, two additional payments of £500 each were made to her by way of royal bounty; and two years afterwards the same book of accounts records a payment to Sir Stephen Fox of £1256, os. 2d. for so much by him paid to Sir Robert Clayton, the alderman and great city merchant, in full of £3774, 2s. 6d. for redeeming the mortgages to Sir John Musters, of Bestwood Park, for settling the same for life upon Mrs. Ellen Gwyn, 'and after her death upon the Duke of St. Albans, and his issue male, with the reversion in the crown.'² Bestwood Park is in the county of Nottingham, on the borders of merry Sherwood, and was long an appurtenance to the Crown, eagerly sought for by royal favourites. Whether it remains in the possession of the

¹ *Secret Service Expenses of Charles II. and James II.* (printed for the Camden Society), p. 109.

² *Ibid.*, p. 167.

present Duke of St. Albans, as the descendant of Nelly, I am not aware.¹

James's kindness to Nelly, and his known design of reconciling the nation to the Church of Rome, gave rise to a rumour, perpetuated by Evelyn in his Memoirs, that she at this time 'was said to go to mass.' He alludes to her conversion in the same brief entry with that of Dryden:—'Such proselytes,' he adds, 'were of no great loss to the Church.'² The rumour as to her, however, was untrue. Nelly was firm to the Protestant religion—so firm, indeed, that her adherence to the faith of our fathers is one of the marked characteristics of her life.

Some strict disciplinarians of the Church will hear perhaps with a smile that Nell Gwyn was troubled at any time with a thought about religion. But their incredulity is uncharitable. Nelly doubtless had her moments of remorse; and, though her warmth in the cause of Protestantism may, in the first instance, have been strengthened by her hatred to the Duchess of

¹ Bestwood Park is described in an Inquisition in 1281 as 'a park of our Lord the King wherein no man commons.' Richard III. was at Bestwood when he heard of Henry Tudor's approach. It still remains the property of the Duke of St. Albans. See Brown's *History of Nottinghamshire*, 1891, pp. 26, 27.—ED.

² Evelyn, 19th January 1685-6.

Portsmouth, yet the kindly feeling avowed for her by Tenison affords surely a strong presumption that her faith was unshaken and her repentance sincere.

It is much to be regretted that we know so little of the life of Archbishop Tenison. He seems to have risen into importance about the year 1680, when he was recommended by Tillotson to the vacant living of St. Martin's-in-the-Fields, in London, then an extensive parish, where, as Baxter described it, ‘neighbours lived like Americans, without hearing a sermon for many years.’ Tenison filled his cure at St. Martin’s with so much courage, toleration, and discretion in the worst days of the Church, that few, except the extreme partisans of Popery, have been found to quarrel with his ministry.¹ It was as Vicar of St. Martin’s, in which parish Pall Mall is situated, that he became acquainted with Nell Gwyn,—perhaps, as I suspect, in the first instance, through the instrumentality of Lower, then the most celebrated physician in London.² Dr.

¹ Compare Burnet in his *History* with Lord Dartmouth’s *Notes*, and Burnet’s own account of Tenison to King William in Romney’s *Diary*, ii. 283. See also Evelyn’s *Memoirs* for a high character of Tenison.

² Burnet, ii. 284, ed. 1823.

Lower was a sturdy Protestant, and one, as King James was known to observe, ‘that did him more mischief than a troop of horse.’ He was often with Nelly, and, as Kennet had heard from Tenison’s own lips, ‘would pick out of her all the intrigues of the Court of King Charles II.’ Nor was his faith questionable, evincing as he did his regard for the Reformation by the bequest of a thousand pounds to the French and Irish Protestants in or near London.¹

But the visits of Lower² to Nelly were not for gossip only. She was now far from well, and her complaints were put into rhyme by the satirical pen of Sir George Etherege. There is, however, little wit in this instance, and just

¹ Kennet’s note in Wood’s *Ath. Ox.*, ed. Bliss, iv. 299. Lower died 17th January 1691. See Bramston’s *Memoirs*, p. 364.—P.C.

² Richard Lower, M.D., on the death of Dr. Willis in 1675, was esteemed ‘the most noted physician in Westminster and London; no man’s name was more cried up at court than his’ (Wood); on the breaking out of the Popish Plot in 1678 he espoused the Whig cause, and lost most of his practice about the court (Munk’s *Roll of the Royal College of Physicians*, 1878, i. 381). Lower did not attend Nell Gwyn in her last illness; her physician was Christian Harrell, M.D. Among the papers of Messrs. Child, the bankers, the following receipt was found a few years ago:—‘Received by the hands of Mr. Child the summe of one hundert and nine pounds yn full of all remedes and medecins delivered to Mrs. Ellin Gwyn deceased. I say received by me this 17th of November 1688. CHRISTIANUS HARRELL, £109.00.00. (Munk’s *Roll*, i. 452.)—ED.

as little truth in the malice of the author of 'The Man of Mode.' One line, however, deserves to be recorded :

Send Dr. Burnet to me or I die.

It was time indeed for Nelly to send for some one. Burnet had attended Rochester, and Mrs. Roberts, and the Whig 'martyr,' William Lord Russell. Tenison had attended Thynne, Sir Thomas Armstrong, and the unhappy Monmouth. Tenison was sent for, and attended Nelly.

She now made her will, and to the following effect :—

In the name of God, Amen. I, Ellen Gwynne, of the parish of St. Martin-in-the-fields, and county of Middlesex, spinster, this 9th day of July, anno Domini 1687, do make this my last will and testament, and do revoke all former wills. First, in hope of a joyful resurrection, I do recommend myself whence I came, my soul into the hands of Almighty God, and my body unto the earth, to be decently buried, at the discretion of my executors, hereinafter named ; and as for all such houses, lands, tenements, offices, places, pensions, annuities, and hereditaments whatsoever, in England, Ireland, or elsewhere, wherein I, or my heirs, or any to the use of, or in trust for me or my heirs, hath, have, or may or ought to have, any estate, right, claim, or demand whatsoever, of fee-simple or freehold, I give and devise the same all and wholly to my dear natural son, his Grace the Duke of St. Alban's, and to the heirs of his body ; and as

for all and all manner of my jewels, plate, household stuff, goods, chattels, credits, and other estate whatsoever, I give and bequeath the same, and every part and parcel thereof, to my executors hereafter named, in, upon, and by way of trust for my said dear son, his executors, administrators, and assigns, and to and for his and their own sole use and peculiar benefit and advantage, in such manner as is hereafter expressed ; and I do hereby constitute the Right Hon. Lawrence, Earl of Rochester, the Right Hon. Thomas, Earl of Pembroke, the Hon. Sir Robert Sawyer, Knight, his Majesty's Attorney-General, and the Hon. Henry Sidney, Esq., to be my executors of this my last will and testament, desiring them to please to accept and undertake the execution hereof, in trust as afore-mentioned ; and I do give and bequeath to the several persons in the schedule hereunto annexed the several legacies and sums of money therein expressed or mentioned ; and my further will and mind, and anything above notwithstanding, is, that if my said dear son happen to depart this natural life without issue then living, or such issue die without issue, then and in such case, all and all manner of my estate above devised to him, and in case my said natural son die before the age of one-and-twenty years, then also all my personal estate devised to my said executors not before then by my said dear son and his issue, and my said executors, and the executors or administrators of the survivor of them, or by some of them otherwise lawfully and firmly devised or disposed of, shall remain, go, or be to my said executors, their heirs, executors, and administrators respectively, in trust of and for answering, paying, and satisfying all and every and all manners of my gifts, legacies, and directions that at any time hereafter, during my life, shall be by me anywise mentioned or given in or by any codicils or schedule to be hereto annexed. And lastly, that my said executors shall have, all and every of them, 100*l.* a-piece, of lawful money, in consideration of their care and trouble herein, and furthermore, all their several and respective expenses and charges in and about the execution of this my will. In

witness of all which, I hereunto set my hand and seal, the day and year first above written.

E. G.

Signed, sealed, published, and declared, in the presence of us, who at the same time subscribe our names, also in her presence.

LUCY HAMILTON SANDYS,
EDWARD WYBORNE,
JOHN WARNER,
WILLIAM SCARBOROUGH,
JAMES BOOTH.

To this, three months later, was added a codicil written on a separate sheet of paper, and called :—

The last request of Mrs. Ellenr Gwynn to his Grace the Duke of St. Albans, made October the 18th, 1687.

1. I desire I may be buried in the church of St. Martin's-in-the-fields.
2. That Dr. Tenison may preach my funeral sermon.
3. That there may be a decent pulpit-cloth and cushion given to St. Martin's-in-the-fields.
4. That he [the Duke] would give one hundred pounds for the use of the poor of the said St. Martin's and St. James's, Westminster, to be given into the hands of the said Dr. Tenison, to be disposed of at his discretion, for taking any poor debtors of the said parish out of prison, and for cloaths this winter, and other necessaries, as he shall find most fit.
5. That for showing my charity to those who differ from me in religion, I desire that fifty pounds may be put into the hands of Dr. Tenison and Mr. Warner, who, taking to them any two persons of the Roman Religion, may dispose of it for the use of the poor of that religion inhabiting the parish of St. James's aforesaid.

6. That Mrs. Rose Forster¹ may have two hundred pounds given to her, any time within a year after my decease.

7. That Jo., my porter, may have ten pounds given him.

My request to his Grace is, further—

8. That my present nurses may have ten pounds each, and mourning, besides their wages due to them.

9. That my present servants may have mourning each, and a year's wages, besides their wages due.

10. That the Lady Fairborne² may have fifty pounds given to her to buy a ring.

11. That my kinsman, Mr. Cholmley, may have one hundred pounds given to him, within a year after this date.

12. That His Grace would please to lay out twenty pounds yearly for the releasing of poor debtors out of prison every Christmas-day.

13. That Mr. John Warner may have fifty pounds given him to buy a ring.

14. That the Lady Hollyman may have the pension of ten shillings per week continued to her during the said lady's life.

Oct. 18, —87.—*This request was attested and acknowledged, in the presence of us,*

JOHN HETHERINGTON,
HANNAH GRACE,
DANIEL DYER.³

She died of apoplexy in November 1687,⁴ in her thirty-eighth year, but the exact day is

¹ Mrs. Rose Forster was Nell Gwyn's sister. See *ante*, p. 166.
—P. C.

² Wife of Sir Palmer Fairborne.—P. C.

³ The will was proved, Dec. 7, at the Prerogative Will Office in Doctors' Commons, and the original on the 18th of February following, delivered to Sir Robert Sawyer, the King's Attorney-General, one of the executors.

⁴ Letter of 22nd March 1687, in Ellis's *Correspondence*, i. 264: 'Mrs. Nelly is dying of an apoplexy.'

unknown.¹ ‘Her repentance in her last hours, I have been unquestionably informed,’ writes Cibber, ‘appeared in all the contrite symptoms of a Christian sincerity.’ ‘She is said to have died piously and penitently,’ writes Wigmore to Sir George Etherege, then Envoy at Ratisbon, ‘and, as she dispensed several charities in her lifetime, so she left several such legacies at her death.’² The bequest to the poor prisoners may receive some illustration from the satires of the time. Her father is said to have died in a prison at Oxford—and Nelly, it is added, ‘gloried’ in relieving the necessities of the poorer prisoners.

On the night of the 17th November 1687, the orange-girl in the playhouse pit—the pretty witty Nelly of Pepys—and the Almahide of Dryden’s play and King Charles’s admiration, was buried, according to her own request, in the church of St. Martin’s-in-the-Fields. There was no great ostentation considering the style in which funerals were then commonly con-

¹ Luttrell (*Brief Relation of State Affairs*, i. 420), records the date of death as the 14th November 1687.—ED.

² Cibber’s *Apology*, p. 451, ed. 1740. Letter of 18th Nov. 1687, in Seward’s *Anecdotes*. Her wealth in the letter is stated at a million.

ducted ; the expenses of her interment, £375, were advanced by Sir Stephen Fox, from the next quarter's allowance of £1500 a year, which King James had settled upon her.¹ Good Dr. Tenison too complied with her re-



Old Church of St. Martin's-in-the-Fields, in which Nelly was buried.

quest, and preached her funeral sermon ; but what the Doctor said—except that he said

¹ *Secret Service Expenses of Charles II. and James II.*, p. 177. [‘To Roger Hewitt, upon the like sume that would have become due at Xmas last to Mrs. Ellinor Gwynn, dec'd on a penc'on of 1500*l*s** per ann. in the name of Francis Gwynne, Esq., to reimburse so much money paid by S^r Stephen Fox for the funeral of the said Mrs. Gwynn, 375*l*s**, o. o.’—ED.]

much to her praise'—no one has told us. The church was crowded—all the apprentices who could obtain leave from their masters for such a lesson were there, and many a wet eye was seen,—for Nelly was a good subject for a sermon, and the then vicar of St. Martin's was an impressive preacher.

It was bold in Tenison to preach such a sermon, and on such a person; but he knew the worth of Nelly, and was not afraid. He escaped not, however, without censure. Some mercenary people printed and employed hawkers to cry in the streets a sham, or largely transmogrified discourse which the vicar himself was obliged to denounce as a 'forgery.'¹ Others went further; and when in 1691 the see of Lincoln was vacant, and Tenison was all but appointed to it, Viscount Villiers, afterwards the first Earl of Jersey, in his zeal for the rector of the parish of St. Giles's-in-the-Fields, immediately adjoining St. Martin's, made it a reason to Queen Mary for the exclusion of the

¹ *Advertisement.*—Whereas there has been a paper cry'd by some hawkers, as a sermon preached by D. T. at the funeral of M. E. Gwynn, this may certify, that that paper is the forgery of some mercenary people.—*Mr. Fulton consider'd by Tho. Tenison, D.D., 4to, 1687.*

honest Doctor that he had preached ‘a notable funeral sermon in praise of Ellen Gwyn.’ But the daughter of King James, and the wife of King William, who had her own channels of information, was not to be led aside from what she knew was right by so weak a complaint, though advanced by a highly-favoured servant of her own. ‘I have heard as much,’ said the good Queen Mary to her Master of the Horse, ‘and this is a sign that the poor unfortunate woman died penitent; for, if I have read a man’s heart through his looks, had she not made a truly pious end, the Doctor could never have been induced to speak well of her.’¹ I need hardly add that Tenison obtained the see, and that he lived to fill with honour to himself and service to the Church the more important office of Archbishop of Canterbury. It may, however, be new to some that in his own Will he strictly forbids either funeral sermon or oration at his own interment. There is satire in this. To have praised even Tenison might by some courtier or another have been made a

¹ *Life of Tenison*, p. 20. Lord Jersey should have recollected that the father of his own wife was no less a person than the infamous Will. Chiffinch. [The first Earl of Jersey married Barbara, daughter of William Chiffinch.—ED.]

barrier to the promotion of an able, and perhaps better deserving person.

The son acceded to the dying requests of his mother by the following memorandum beneath the codicil :—

Dec. 5, 1687.—I doe consent that this paper of request may be made a codicil to Mrs. Gwinn's will.

ST. ALBANS.

King James continued the mother's pension to the son, and in the same month in which his mother died gave him the colonelcy of that regiment of horse from which Lord Scarsdale had been dismissed, for his opposition to the well-known designs of King James.¹

While still young he distinguished himself at the siege of Belgrade, became in after-life a Knight of the Garter, and died the father of eight sons by his wife, the high-born and wealthy heiress, Lady Diana de Vere, a beauty included—as I have already observed—in the Kneller collection at Hampton Court. He died intestate in 1726.² His widow survived

¹ Letter from Atterbury, dated Covent Garden, Dec. 1, 1687. Nichols's *Atterbury*, i. 1.

² To be let or sold. A House in old Bond Street, Piccadilly, of four rooms on a floor with closets, good cellar, and all other conveniences. Being the House in which the late Duke of St. Albans lived. Inquire at the said House.—*London Gazette*, June 27, 1727.—P. C.

till 1742. The title still exists—and has been in our own time rather conspicuously before the public from the enormous wealth of the late Harriet, Duchess of St. Albans, widow of Coutts the banker, but originally known, and favourably too, upon the comic boards. Not unlike in many points were Eleanor Gwyn and Harriet Mellon. The fathers of both were in the army, and both never knew what it was to have a father. Both rose by the stage,—both had wealthy admirers—and both were charitable and generous. Here, however, the parallel ceases. Harriet was no wit,—nor, with all respect for Mr. Coutts's taste, can we well believe that she had ever been a beauty.

There are many portraits of Nell Gwyn—few heads of her time make a more profitable traffic among dealers. Yet very few are genuine. She sat to Lely, to Cooper, and to Gascar. An ‘unfinished’ portrait of her was sold at Sir Peter Lely’s sale to Hugh May, for £25.¹ No. 306 of King James II.’s pictures was ‘Madam Gwyn’s picture, naked, with a Cupid,’ done by Lely, and concealed by a ‘sliding

¹ Accounts of Roger North, the executor of Lely. Addit. ms. in Brit. Mus. 16,174.

piece,' a copy by Danckers of the Countess of Dorset, by Van Dyck.¹ Among the pictures 'of Mr. Lely's doing' which Mrs. Beale, the painter, saw at Bap. May's lodgings at White-hall, in April 1677, was 'Mrs. Gwyn, with a lamb, half-length.'² 'Some years since,' says Tom Davies, writing in 1784, 'I saw at Mr. Berenger's house in the Mews a picture of Nell Gwyn, said to have been drawn by Sir Peter Lely; she appeared to have been extremely attractive.'³

With the single exception of a too grave and thoughtful picture in the Lely room at Hampton Court, there is not a single picture of Nelly in any of the royal collections. When Queen Charlotte was asked whether she recollects a famous picture of Nell Gwyn, known to have existed in the Windsor gallery, and which Her Majesty herself was suspected of having removed, she replied at once 'that most assuredly since *she* had resided at Windsor there had been no Nell Gwyn there.'⁴

¹ *Harl. MS.* 1890; compare Walpole, edit. Dallaway, iii. 58. There is a unique print of this in the Burney Collection in the British Museum.

² *Walpole* by Dallaway, iii. 140.

³ Davies's *Dramatic Miscellanies*, iii. 269.

⁴ Mrs. Jameson's Preface to *Beauties of the Court of King Charles II.*

A full-length portrait of her, in a yellow and blue dress, and black-brown hair, fetched at the Stowe sale 100 guineas, and has been engraved. At Goodwood is a full-length of her, neither clever nor like. Other portraits of her are to be seen at Elvaston (Lord Harrington's); at Althorp (Lord Spencer's); at Welbeck (the Duke of Portland's), in water colours, with her two children, at Sudbury (Lord Vernon's); and at Oakley Grove, Cirencester (Lord Bathurst's). That curious inquirer, Sir William Musgrave, had seen portraits of her at Smeaton and at Lord Portmore's at Weybridge. At the Garrick Club is a namby-pamby and pretty small portrait called Nell Gwyn, but surely not Nelly. Marshall Grosvenor had the fine portrait with the lamb, once belonging to the St. Albans family, and since so finely engraved for Mrs. Jameson's *Beauties*. 'The turn of the neck,' says Mrs. Jameson, 'and the air of the head, are full of grace and character, and the whole picture, though a little injured by time, is exquisitely painted.' A duplicate of this is at Goodrich Court—one of the acquisitions of Sir Samuel Meyrick—the petticoat is of a pink or carmine colour. The portrait at Drayton

Manor, bought by the late Sir Robert Peel, is also the same as the Grosvenor picture, except that the lamb is omitted.¹ At Mr. Bernal's, in Eaton Square, is a clever copy of the time, after Lely ; and among the miniatures of the Duke of Buccleuch is her head by Cooper, for which it is said the Exchequer papers record the price paid to that painter.

Of the early engravings from her portraits, the best are by Gerard Valck, the brother-in-law of Blooteling. Valck was a contemporary of Nell Gwyn, and fine impressions of his Lely engraving realise high prices ; but the print of her which collectors are most curious about is that after Gascar, evidently engraved abroad,—it is thought by Masson—in which she is represented covered by the famous laced chemise, lying on a bed of roses, from which her two children, as Cupids, are withdrawing the curtains—King Charles II. in the distance. She wears as well the famous Rupert necklace of pearls. The Stowe impression—the last sold —brought eight guineas. The Burney copy, now in the British Museum, cost Dr. Burney at Sir Egerton Brydges' sale £39, 18s. In all

¹ Mrs. Jameson's *Private Picture Galleries*, p. 375.

her pictures we have what Ben Jonson so much admires—

Hair loosely flowing, robes as free.

But few—the Lely with the lamb excepted—render justice to those charms of face and figure which her contemporaries loved to admire, and which Lely alone had the skill to transfer even in part to canvas.¹

Relics of Nelly are of rare occurrence. A warming-pan said to have been in her possession with, for motto, the slightly modified text, ‘Fear God and *serve* the King,’ was in existence at the close of the last century. A looking-glass of great elegance of form, and with a handsomely carved frame with figures, lately, if not still, in the collection of Sir Page Dicks of Port Hall, is said, on good authority, to have belonged to her. The bills of her household and other expenses, from which I have derived some particulars, are characteristic memorials of her in another way. Till the recent sale of the mutilated Exchequer papers

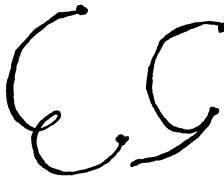
¹ For her bust or effigy at Bagnigge Wells, see Waldron's ed. of *Downes*, p. 16, and *Gent. Mag.* for June 1835, p. 562. I do not believe in the straight-armed portrait engraved by Van Bleeck and now in Mr. Bernal's possession.

her autograph was not known to exist. She could not sign her name, and was content with an E. G.—many with better opportunities could do no more—dotted at the commencement and termination of each letter, as if she was at a loss where to begin and how to leave off. Not more than ten or twelve of her signatures are known, and these when they have occurred for sale have sold at prices varying from two guineas and a half to three guineas each.

On looking back at what I have written of this Story, I see little to omit or add—unless I wander into the satires of the time, and poison my pages with the gross libels of an age of lampoons. Not to have occasioned one satire, or even more, would have been to say little for the reputation (of any kind) of a lady who lived within the atmosphere of Whitehall. Like her—

Who missed her name in a lampoon,
And sigh'd—to find herself decay'd so soon—

Nelly did not escape, and, though the subject of some very gross satires, she had this con-



solation, if she heeded them at all, that there were others who fared still worse, and perhaps deserved better.¹ Yet it would be wrong to close any sketch of her life without mentioning the present of the large Bible which she made to Oliver Cromwell's porter, when a prisoner in Bedlam,—often referred to by the writers of her age ;² her paying the debt of a worthy clergyman whom, as she was going through the City, she saw bailiffs hurrying to prison ; or her present to Pat O'Bryan, so characteristically related in the following quotation :—

Afterwards Pat O'Bryan, scorning to rob on foot, he would become an absolute highway-man, by robbing on horseback. The first prey he met was Nell Gwyn ; and stopping her coach on the road to Winchester, quoth he, ‘Madam, I am, by my salvashion, a fery good shentleman, and near relation to his Majesty’s Grash, the Duke of Ormond ; but being in want of money, and knowing you to be a sharitable w——, I hope you will give me shomething after I’ve took all you have away.’ Honest Nell, seeing the simplicity of the fellow, and laughing heartily at his bull, gave him ten guineas, with which Teague rid away, without doing any further damage.³

¹ Wycherly has ‘A Song: upon a vain foolish Coxcomb, who was banish’d the Court, for owning a witty Libel written by another.’—*Poems*, 1704, p. 319.

² Granger, iv. 210 and 188. ‘Like Oliver’s porter, but not so devout,’ is a line in D’Urfey’s *Prologue to Sir Barnaby Whigg*, 1681.

³ Capt. Alexander Smith’s *Lives of Highwaymen* (London, 1719), i. 260.

Anecdotes of this sort, though perhaps only coloured with truth, are not to be made light of by biographers. They show the general appreciation at the time of the individuals to whom they relate. There is not a story told of Nelly in the commonest chap-book or jest-book, published while her memory was yet fresh among the children to whose fathers and mothers she was known, but what evinces either harmless humour or a sympathising heart. No wonder, then, that there is still an odd fascination about her name, and that Granger's sentence, 'Whatever she did became her'—is at least as worthy of credit as Burnet's in calling her 'the indiscretest and wildest creature that ever was in a court.'¹

The true apology for this Story and for Nell Gwyn is to be found in Cibber's defence of his own conduct, where, when speaking of Nelly, he observes : 'If the common fame of her may be believed, which in my memory was not doubted, she had less to be laid to her charge than any other of those ladies who were in the same state of preferment. She never meddled in matters of any serious moment, or was the

¹ Burnet, i. 457, ed. 1823.

tool of working politicians. Never broke into those amorous infidelities which others are accused of ; but was as visibly distinguished by her particular personal inclination for the King as her rivals were by their titles and grandeur.'¹

Another, if another is wanting, may be found in a far graver author, Sir Thomas More. 'I doubt not,'—says that great and good man,— 'that some shall think *this woman* (he is writing of Jane Shore) too slight a thing to be written of and set among the remembrances of great matters ; but meseemeth,' he adds, 'the chance worthy to be remembered—for, where the King took displeasure she would mitigate and appease his mind ; where men were out of favour she would bring them in his grace ; for many that had highly offended she obtained pardon ; of great forfeitures she gat men remission ; and, finally, in many weighty suits she stood more in great stead.'—Wise and virtuous Thomas More,—pious and manly Thomas Tenison,—pretty and witty—and surely with much that was good in her—ELEANOR GWYN.²

¹ Cibber's *Apology*, p. 450, ed. 1740.

² I have great pleasure in extracting the following defence of Nelly from the preface to Douglas Jerrold's drama of *Nell Gwyn, or The Prologue*, a capitally constructed piece, and one true

throughout to its heroine and the manners of the age in which Nelly lived : 'Whilst we may safely reject as unfounded gossip many of the stories associated with the name of Nell Gwyn, we cannot refuse belief to the various proofs of kind-heartedness, liberality, and—taking into consideration her subsequent power to do harm—absolute goodness of a woman mingling (if we may believe a passage in Pepys) from her earliest years in the most depraved scenes of a most dissolute age. The life of Nell Gwyn, from the time of her connection with Charles II. to that of her death, proved that error had been forced upon her by circumstances, rather than indulged from choice. It was under this impression that the present little comedy was undertaken : under this conviction an attempt has been made to show some glimpses of the "silver lining" of a character, to whose influence over an unprincipled voluptuary we owe a national asylum for veteran soldiers, and whose brightness shines with the most amiable lustre in many actions of her life, and in the last disposal of her worldly effects.'

[The original edition contains two appendixes, one 'on the chronology of the English portion of De Grammont's *Memoirs*,' and the other, 'some account of Hamilton, his brothers and sisters. These have really nothing to do with Nell Gwyn, and have been omitted. They are, however, intrinsically valuable, and will be incorporated in the edition of the *Memoirs of De Grammont* to be published in this series.—ED.]



INDEX



INDEX

ACTORS and Actresses, social position of, 49.
Actresses, their moral character not high, 48, 49.
Audley End, the Queen's frolic at, 151.
Avington, Nell Gwyn at, 180.

BARRY (Mrs.), actress at the Duke's House, 19.
Basset, the game of, 160.
Beauclerk (Lord James), 150; his death, 175.
Beauclerk (Lord Sidney), lix.
Beaus of the Restoration period, 43.
Behn's (Aphra) dedication to Nell Gwyn, 173.
Berkshire House, St. James's, 137.
Bestwood Park, settled upon Nell Gwyn, 189.
Betterton (Mrs.), actress at the Duke's House, 18, 31; her high moral character, 48.
Betterton (Thomas), actor at the Duke's House, 17.
Bird (Theophilus), actor at the King's Theatre, 14.
Birkenhead (Sir John), 133.
Bossen's (F. van) *Royal Cedar* quoted, 184 (*note*).
Boutall (Mrs.), actress at the King's Theatre, 14, 17.
Bowman, the actor, 147; sings Shirley's song; 186.
Bracegirdle (Mrs.), and her rebuke to the Earl of Burling'on, 50.
Buckhurst (Lord). See *Dorset*.
Buckingham (Sheffield, Duke of), his opinion on Charles II.'s death, 183.
Buckingham (Villiers, Duke of), his quarrel with the Countess of Castlemaine, 71.
Burford (Earl of), created Duke of St. Albans, 175.
Burnet (Bishop), writes to Charles II. on the death of Mrs. Roberts, 169, 193.
Burt (Nicholas), actor at the King's Theatre, 14, 15.
Busby (Dr.) and Charles II., 111.

CALLOW, Nell Gwyn's chairman, 166.
Cartwright (William), actor at the King's Theatre, 14, 15.
Cassells (Mrs.), Nell Gwyn's sister, xxiv, 166.
Castlemaine (Countess of). See *Cleveland (Duchess of)*.
Cavendish (Lord), pays his court to Nell Gwyn, 161.
Charles II., joy at his Restoration, 8; his nickname of Rowley, 9, 110; frequent attendant at the theatres, 11; in love with Moll Davis, 71; makes Nell Gwyn one of his mistresses, 77, 81; his personal character, 83-106; his personal appearance, 84; his own opinion of Riley's portrait of him, 84, 117; his views on religion, 85; his unthinkingness, 86; his love of sauntering, 86; affection for his children, 87; treatment of his wife, 87; steadiness to his brother, 87; mixed freely with his people, 89; love of dogs, 90, 126; easily imposed upon, 92; interest in scientific pursuits, 92; love of poetry and poets, 93; liking for the stage, 94; passion for music, 95; song written by him, 96; understood foreign affairs, 97; love of wine, 98; care of his health, 98; a fast walker, 98; his talk, 99; Dryden's character of the King, 100; admirable teller of a story, 101; must have his laugh, 103; misuse of money, 104; fond of fishing, 104; feeding his ducks, 105; *Sayings of Charles II.*, 107-127; reply to Lord Rochester's satirical epitaph, 107; his drinking with Lord Mayor Vyner, 108; reply to Penn the Quaker, 111; permits Busby to wear his hat, 111; his oaths, 112; did not desert his friends, 112; in favour of extempore preaching, 113; replies to Bishop Cosin and Sir Christopher Wren, 114; the King and the pickpocket, 115; remark on Sir Matthew Hale, 116; the loquacious barber, 118; Charles's opinion of Bishop Woolley, 119; of South and Barrow, 119; said he was weary of travelling, 120; meeting with James, Duke of York, by Constitution Hill, 121; character of Godolphin, 122; persistence in favour of the marriage of William of Orange to his niece, 123; his opinion of Sir John Warner, 124; has no money at Nell Gwyn's concert, 147; his deathbed, 124, 182; doubt as to his being poisoned, 182; his mistresses, lii, 91, 169; his children, 153; named Fitzroy, 156 (*note*). Charlotte (Queen), would have no portrait of Nell Gwyn at Windsor, 203.
Chelsea Hospital, Nell Gwyn said to have suggested its foundation, 170.
Chesterfield (Philip, Earl of), his courtesy, 125; his opinion on Charles II.'s death, 183.

Cholmley, kinsman of Nell Gwyn, 5.
Citizens hated by the players, 58.
Clayton (Sir Robert), 189.
Cleveland (Duchess of), lvi, 133, 137, 138; her jealousy of Molt
Davis, 71; her quarrel with the Duke of Buckingham, 71; her
daughter Barbara, 153.
Clun (Walter), actor at the King's Theatre, 14.
Coal Yard in Drury Lane, now Goldsmith Street, 2, 7.
Corey (Mrs.), actress at the King's Theatre, 14, 16; imitates
Lady Harvey on the stage, 134.
Coventry (Sir John) and his punishment, 134.
Coventry (Sir William), saves himself from being brought into
The Rehearsal by his courage, 135.
Crown's 'Sir Courtly Nice,' suggested by Charles II., 94.
Cunningham (Sir Alexander), xi (*note*).
Cunningham (Colonel Francis), xi (*note*).
Cunningham (Captain Joseph), xi (*note*).
Cunningham (Peter), his life at Christ's Hospital, xii; introduced
into the Audit Office by Sir Robert Peel, xii; acts in Lord
Lytton's play *Not so Bad as we Seem*, xv; his edition of Johnson's
Lives of the Poets, xvi; his edition of Walpole's *Letters*, xvi;
retires from the Civil Service, xviii.

DAVENANT (Sir William), manager of the Duke's Theatre, 12.
Davenport (Mrs.), actress at the Duke's House, 18, 31.
Davis (Moll), actress at the Duke's House and mistress of Charles II.,
18, 31, 48; out of favour, 138; in the part of Celania, 66;
Nell Gwyn's mimicry of her, 69; her portrait, 70; said to be
the daughter of Colonel Howard, 70; her lodgings, 70-71; her
daughter, Mary Tudor, 153.
Dongan or Duncan, who introduced Nell Gwyn to the stage, 32.
Dorset (Earl of), the best bred man of his age, 52; takes Nell
Gwyn to Epsom, 54; answer to Charles II., 125.
Downes, *Roscius Anglicanus* quoted, 67.
Drury Lane, Nell Gwyn's lodging in, 43.
Dryden, opinion of Charles II., 100; not sufficiently paid by
the King to take his hint as to writing an epic, 103; *Con-
quest of Granada*, Nell Gwyn's part—Almahide, 79; poem,
'The Medal,' suggested by Charles II., 94; *Secret Love; or, the
Maiden Queen*, Nell Gwyn's great success in the character of
Florimel, 39.

Duffet's dedication to Nell Gwyn, 172.

Dugdale's (Sir William) queries to the King as to names of Charles's children, 155 (*note*).

Duke's Theatre, opened, 13; company, 17.

Dungan, Duncan, or Dongan, who introduced Nell Gwyn to the stage, 32.

D'Urfey's (Tom) songs, 148.

EPSOM in the reign of Charles II., 55.

Etherege (Sir George), his satire against Nell Gwyn, 192.

Evelyn's account of a Sunday at Whitehall, 181; his *Diary* quoted, xlvi, 59, 90, 130, 135, 137, 181, 182, 191.

FEMALE characters in plays acted by women for the first time, 11, 14.

Fenton (Lavinia), becomes Duchess of Bolton, 51.

Forster (Mrs. Rose), Nell Gwyn's sister, xxiv, 166.

Fox (Sir Stephen), 189, 198 (*note*).

GASCOIGN (Sir Bernard), 151.

Godolphin (Lord), Charles II.'s character of him, 122.

Goodman (Cardell), actor at the King's Theatre, 14.

Grafton (Duke of), his marriage, 153.

Graham (Colonel Richard), xliv, 188.

Greene (Lady), xlvi.

Guilford's (Lord Keeper) opinion of Charles II., 97.

Gwyn (Mrs. Anne), an actress often confounded with Nell Gwyn, 82 (*note*).

Gwyn (David), suggested to be father of Nell, 5 (*note*).

Gwyn (Eleanor), sen., drowned near the Neat Houses, xxii, 6; buried in the church of St. Martin-in-the-Fields, 163; ill-natured verses on her, xxii, 163.

Gwyn (Nell), her birth and birthplace, xxi, 3; her horoscope, 4; her parents, xxii, 5, 162; her sister, Rose, xxiv, 166; her early life, 6; becomes an orange-girl, 7; meeting with Samuel Pepys, 25, 29; introduced to the stage by Duncan, Dungan, or Dongan, 32; first appearance, xxv; acts the character of Lady Wealthy, 34; takes the character of Cydaria, 36 (*note*); Enanthe or Celia, 37; Florimel, 38; epilogues, xxvi; her connection with Hart, 42; her lodging in Drury Lane, 43; becomes the mistress of Lord Buckhurst, xxviii, 48; goes to Epsom with him, 54, 57;

resumes her engagement at the King's Theatre, 61 ; her dislike of serious parts, 63 ; Mirida in *All Mistaken; or, the Mad Couple*, 63 ; mimicry of Moll Davis, 69 ; her supposed acting of the part of Alice Piers, 75 ; is given up by Lord Buckhurst and becomes mistress of the King, xxviii, xxxii, 76 ; takes the part of Almahide in *The Conquest of Granada*, 78 ; her speaking of the prologue, xxx, 79 ; the King particularly taken with her in this part, 81 ; Almahide her last character on the stage, 82 ; birth of her son, Charles Beauclerk, 128 ; her houses, xxxiv, 158 ; removes from Lincoln's Inn Fields to north side of Pall Mall, 131 ; removes to south side, 132 ; her talk with Charles II. in St. James's Park, xxxvi, 136 ; loved by the people because she was English, 139 ; in mourning for the Cham of Tartary, 145 ; she calls Charles II. her Charles III., 146 ; concert at her home, 147 ; birth of her second child, 150 ; has a basset-table, 160 ; made a Lady of the Privy Chamber, liii ; dedication of books to her, 172 ; bill for sedan chair hire, 165 ; her bedstead, 166 ; her letters, xl, 176 ; her visit to Winchester, and Dr. Ken's refusal to surrender his prebendal house to her, 179 ; her annuity, xlvi ; her generosity, xl ix, 197 ; intercedes with Charles II. for the Duke of Monmouth, xl ix ; quarrels with the Duchess of Portsmouth, xi ; her present of a Bible to Oliver Cromwell's porter, xl ix, 208 ; buys Peg Hughes's pearl necklace, 187 ; to have been created Countess of Greenwich, 184 ; outlawed for debt, 187 ; ill-founded report that she had become a Roman Catholic, xvii ; firm in her Protestantism, 187, 190 ; grief for the loss of Charles II., 185 ; James II. kind to her, 188 ; her will, 193 ; codicil, 195 ; her death, 196 ; buried in the church of St. Martin-in-the-Fields, 197 ; her funeral sermon, 199 ; her portraits, li, 144, 202 ; her warming-pan, 206 ; her signature, 207.

Gwyn (Captain Thomas), supposed father of Nell, 5, 184 (*note*).

HAINES (Joe), actor at the King's Theatre, 14.

Hale (Sir Matthew), as a judge, 116.

Harrell (Christian), M.D., and his bill for attending Nell's death-bed, 192 (*note*).

Harris (Henry), actor at the Duke's House, and friend of Pepys, xl iii, 17 (*note*), 29 (*note*).

Hart (Charles), actor at the King's Theatre, 14.

Harvey (Lady), xl iv.

Henrietta Maria, once only at the Blackfriars Theatre, 11.
 Hereford, supposed birthplace of Nell Gwyn, 3.
 Holden (Mrs.), actress at the Duke's House, 18.
 Holford (Mrs.), 110.
 Howard (Hon. Edward), his quarrel with Lacy, the actor, 49.
 Howard (Hon. James), his *English Monsieur*, extracts from, 35.
 Hughes (Peg), actress at the King's Theatre, 14, 16; supposed to
 be the first woman who acted on the English stage after the
 Restoration, 14 (*note*), her pearl necklace sold to Nell Gwyn,
 187.
 Hyde (Laurence), afterwards Earl of Rochester, xli.
 IRELAND (Dr. John), his assertion that Nell Gwyn was born at
 Oxford, 3 (*note*).
 JAMES, Duke of York, afterwards James II., meeting with Charles II.,
 near Constitution Hill, 121; his first wife dies, 149; marries his
 second wife, 154; kind to Nell Gwyn when he became king, 188.
 Jennings (La Belle), 152.
 Jennings (Madam), Nell's letter to her, 176.
 Jennings (Mrs.), actress at the Duke's House, 18.
 Jerrold's (Douglas) play *Nell Gwynne*, xxxi, 210 (*note*).
 Jersey (1st Earl of), married to Barbara Chiffinch, 200.
 Jigs, Nell Gwyn dances, 65 (*note*).
 Johnson (Mrs.), actress at the Duke's House, 18.
 Jones (Lady Elizabeth), ix.
 KATHERINE of Braganza (Queen), her frolic near Audley End, 151.
 Ken's (Bishop) refusal to surrender his prebendal house to Nell
 Gwyn, 179.
 Killigrew (Thomas), manager of the King's Theatre, 12.
 King's Theatre, opened, 12; company, 13.
 Knep or Knipp (Mrs.), actress at the King's Theatre, 14, 16, 38,
 50.
 Knight (Mrs.), the singer, xlvi.
 Kynaston (Edward), actor at the King's Theatre, 14, 15; mimics
 Sir Charles Sedley and is thrashed, 135.
 LACY (John), actor at the King's Theatre, 14, 15; his quarrel with
 the Hon. Edward Howard, 48; abuses the court, 135.
 Lansdowne's (Granville, Lord) opinion that Charles II.'s death
 was caused by his own quackery, 183 (*note*).
 Lauderdale House, Highgate, xxxvii.

Leigh (Anthony), actor at the Duke's House, 19.
Lely (Sir Peter), 186.
Lewknor's Lane, now Charles Street, 7.
Long (Mrs.), actress at the Duke's House, 18
Lower (Richard), M.D., Nell Gwyn's medical attendant, 191.

MARSHALL (Ann and Rebecca), actresses at the King's Theatre,
14, 16; not daughters of Stephen Marshall, 6 (*note*), 31 (*note*).
Marvell (Andrew), *quoted*, liii.
Masks used by ladies at the play, 21.
Maypole in the Strand, 46.
Mazarin (Duchess of), wins at basset, 160.
Medbourne (Matthew), actor at the Duke's House, 18.
Mellington (Sir Thomas), his opinion on Charles II.'s death, 183.
Mellon (Harriet), compared with Nell Gwyn, 202.
Milton's *Paradise Lost*, 59.
Miss, title just used for an unmarried actress, 16.
Mistress, title of actresses even when single, 16.
Mohun (Michael), actor at the King's Theatre, 14.
Monmouth (Duke of), xl ix; makes his court to Nell Gwyn, 161;
Nell intercedes for him with Charles II., xl ix.
Murphy (Arthur), entered at Lincoln's Inn through the exertions
of Lord Mansfield, 49.
Myddelton (Mrs.), lix.

NOKES (James), actor at the Duke's House, 17; ridicules the
French in the character of Sir Arthur Addle, 79, 130.
Norfolk (Duchess of), 177, 178.
Norris (Henry), styled 'Jubilee Dicky,' 18 (*note*).
Norris (Mrs.), actress at the Duke's House, 18.

O'BRYAN (Pat), highwayman, his adventure with Nell Gwyn, 2c8.
Oldfield (Mrs.), left the Theatre in her chair, 51.
Oldys (William), a biographer of Nell Gwyn, 3.
Orange-girls at the theatres, 7, 22, 23.
Orange Moll, 22.
Orleans (Henrietta, Duchess of), her death, 130-131.
Orrery's (Lord) *Black Prince*, 75.
Otway (Thomas), xl vii, 129; his death, 188.
Oughtred (William), died of joy on hearing of the Restoration, 9.
Oxford, supposed by Dr. John Ireland to be the birthplace of Nell
Gwyn, 3 (*note*).

PALL MALL, gardens in, xxxvi, 137.

Pall Mall Place, 45 (*note*).

Penn (William) and **Charles II.**, 111.

Pepys (Samuel), quotations from his *Diary*, xxv, 6, 23, 26, 30, 36, 37, 38, 39, 40, 41, 47, 50, 58, 61, 73, 76, 90, 92, 100, 122, 134, 135; his introduction to Nell Gwyn, 25; his portrait by Hales, 26; he sees Nell Gwyn as Lady Wealthy, 36; sees her at her lodging in Drury Lane, 47; his anecdote of Moll Davis, 73.

Peterborough (Earl of), mistaken for the Duke of Marlborough, 141.

Portsmouth (Duchess of), her arrival in England, 129; becomes mistress of the King, 131; hated by the people as the Popish mistress, 139; her portrait, 144; her quarrels with Nell Gwyn, lx, 141; her relationship to the Prince de Rohan, 145; her opinion of Nell Gwyn, 147; her statement that Charles II. was poisoned, 183; her grief for the loss of Charles II., 185.

Potvin, an upholsterer, 178.

QUÉROUAILLE (Louise Renée de Penencourt de). See *Portsmouth (Duchess of)*.

Quin (Mrs. Anne), an actress often confounded with Nell Gwyn, 82 (*note*).

RESTORATION of the Monarchy, joy at, 8.

Richmond (Charles, Duke of), son of Charles II., 131.

Richmond (La Belle Stuart, Duchess of), Charles II.'s love for her, lix, 72, 91, 100; loses her husband, 153.

Roberts (Mrs.), one of Charles II.'s mistresses, her death, 169.

Robinson ('Perdita'), her grave in Old Windsor Churchyard, 181.

Rochester (John Wilmot, Earl of), xlivi; his allusions to Nell

Gwyn, 7; satirical epitaph on Charles II., 107.

Rochester (Laurence Hyde, Earl of), xli.

Rohan (Chevalier de), 145 (*note*).

Rowley, nickname of Charles II., 9.

ST. ALBANS (Duke of), Nell Gwyn's son, born, 128; his honours, 176, 201; his house in Old Bond Street, 201 (*note*).

St. Albans (First Duchess of), 155, 201.

St. Albans (Harriet, Duchess of), 202.

St. Martin's-in-the-Fields, Mrs. Gwyn, sen., buried in the church, 163; Nell Gwyn buried there, 197.

Sancroft (Dr.), Charles II.'s reply to, 123.
Sandford (Samuel), actor at the Duke's House, 17.
Saunderson (Mary), afterwards Mrs. Betterton, actress at the Duke's House, 18, 31.
Savile (Henry), xlivi.
Savile (Jeremiah), musical composer, 9.
Scenery at the theatres, 19.
Scope (Sir Carr), xlvi, 52 (*note*).
Sevigné (Madame de), her account of the jealousies of Nell Gwyn and the Duchess of Portsmouth, 143.
Shadwell (Thomas), xlvi; the True Blue Protestant Poet, 140.
Shaftesbury (Earl of), called by Charles II. the greatest rogue in England, 125.
Shanke (John), actor at the Blackfriars Theatre, 15 (*note*).
Sharpe (Charles Kirkpatrick), 184 (*note*).
Shatterell (Robert), actor at the King's Theatre, 14, 15.
Sheppard (Sir Fleetwood), tutor to Charles Beauclerk, Nell Gwyn's son, 129.
Sheridan excluded from Brooks's by Selwyn, 49.
Shirley's song sung by Bowman, 186.
Shrewsbury (Countess of), 180.
Sign of 'Nell Gwynne,' 171.
Smith (William), actor at the Duke's House, 17.
South (Dr.), Charles II.'s opinion of him, 119.
Stage, revival of the, at the Restoration, 10; licence of the, 134.
Steiman's (G. S.) *Althorp Memoirs* quoted, liii.
Stillingfleet's sermons before Charles II., 113.
Strand, Nell Gwyn's supposed house in, 159.
Strong-water=spirits, 6.
Stuart (La Belle). See *Richmond (Duchess of)*.
Sussex (Thomas, Earl of), 149.
Symcott (Margaret), said to be Nell Gwyn's real name, 5 (*note*).

TENISON (Archbishop), his acquaintance with Nell Gwyn, 191
his funeral sermon on Nell Gwyn, 1, 199; forbids in his own will the preaching a funeral sermon on his death, 200.
Theatres, prices of admission, 21; amusements at the, 74.

UNDERHILL (Cave), actor at the Duke's House, 17.
Uphill (Mrs.), actress at the King's Theatre, 14, 16.
Urquhart, died of laughter on hearing of the Restoration, 9.